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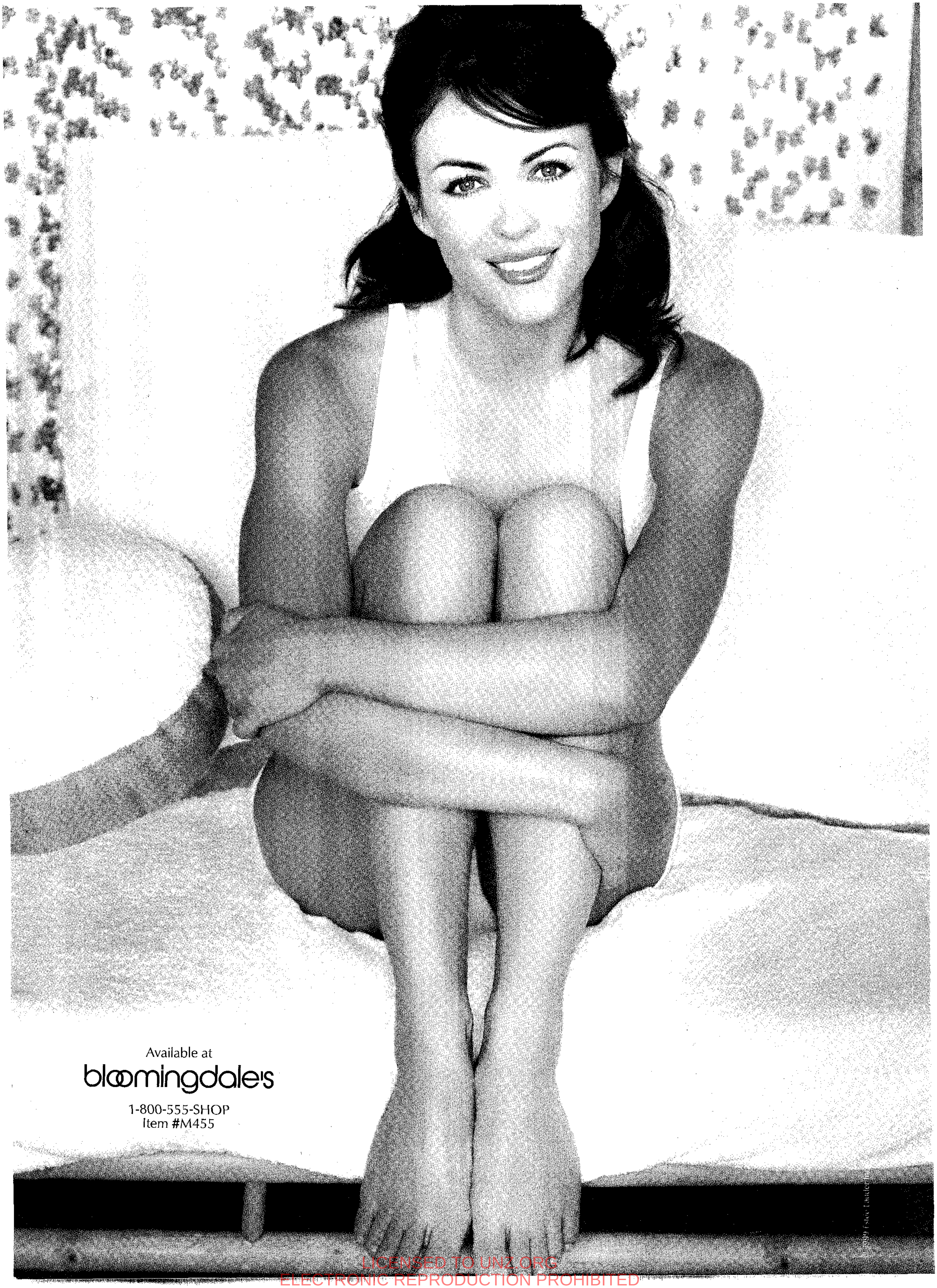
From Times Square to Tonga, the glitterati are frantically planning the party to end all parties. And on the eve of the millennium, fun won't come cheap.

BY BETH LANDMAN KEIL

MAY 28 1999



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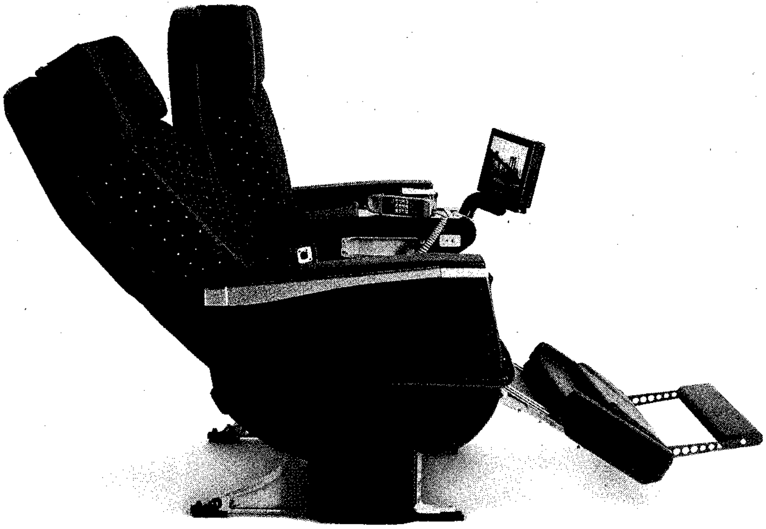

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> *"When my father bought this farm from his father-in-law 40 years ago, he said, 'It's only a thousand acres, but if you're still around in the year 2000, you stand to make some money.' "*
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By Beth Landman Keil

'21'? Exclusive party. Union Square Cafe? Closed. The Pacific isle of Tonga? Booked. Streisand? Also booked. Millennium fever is prompting once-in-a-century anxiety as the Fabulous agonize over where to go and party planners agonize over who'll staff their soirées and how much they're going to charge you for that Y2K thrill.

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By Eric Konigsberg

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By Rusty Unger

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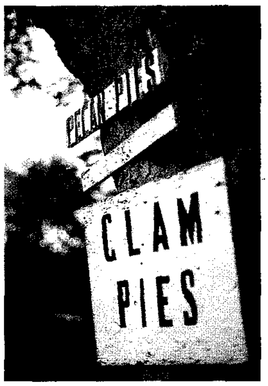

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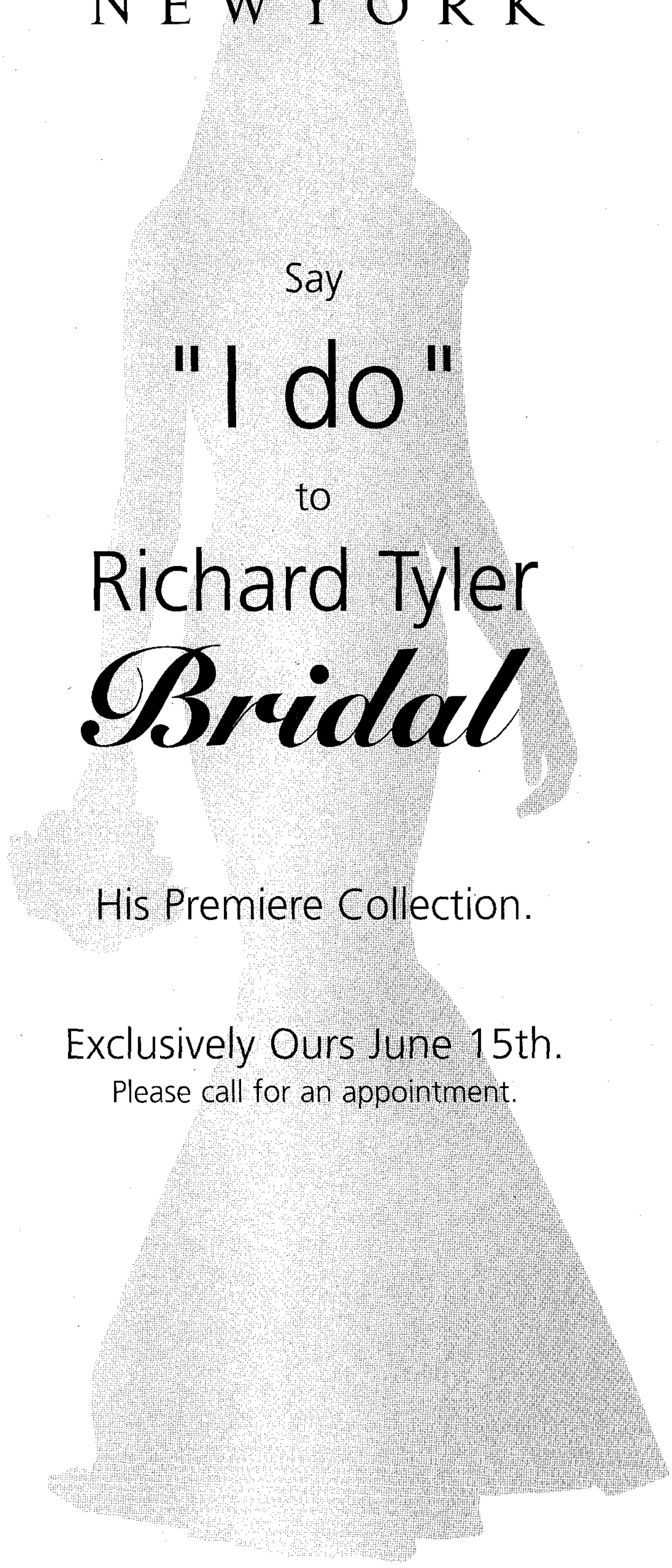

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Urban Maternity

Raising children in the city may be great for mothers, but it's no party for the pocketbook; a supermarket savior.

I WAS BORN AND RAISED ON THE UPPER East Side, and I am glad that someone has recognized that raising children here is a wonderful experience ["Manhattan Mother Lode," by Joanne Kaufman, May 10]. My wife, on the other hand, is from Great Neck. We are planning on having children in the not-so-distant future. She has always stated adamantly that she wants to raise her children on Long Island or in Westchester, where we can be in a "neighborhood." Your article actually changed her mind! I can't thank you enough. She now realizes (1) that she doesn't have to drive everywhere; (2) how easy it is meet other children and mothers; (3) how easy it is to shop for your child; (4) how tolerant neighborhood stores and restaurants are of children; and, most important, (5) that there is a real sense of a neighborhood on the Upper East Side.

Mitchell Gould
MANHATTAN

AS A SUBURBAN-RAISED MOTHER, I ALSO longed for my daughter (now 20) to experience "the singular joy of scuffling through leaves and going door-to-door outside on Halloween." But on the occasions that I would drag her away from building parties and indoor trick-or-treating to spend Halloween with suburban friends and relatives, she would resent having to put a coat on over her costume! She still thinks the suburban kids who have to cover up and experience the elements are the deprived ones!

F. Schneier
MANHATTAN

TEN YEARS AGO, I MOVED TO WESTPORT FOR the freedom and educational opportunities it would offer my son, and for the fresh air, space, and walking paths it would afford my spirit. But my recent divorce has made me long for the intimacy of my studio and the anonymity of apartment living. My son has found the pressures of a wealthy community and a different learning style significant enough to require private boarding school. I still walk everywhere, but I find myself apologizing for it regularly, in a setting that sees no value in living without a car. I believe much of life is a study in contrasts, and since I have never eliminated New York from my life by living somewhere else, I value those contrasts even more.

Mary McGlynn
WESTPORT, CONN.

AS AN INVOLVED WORKING PARENT (FATHER) raising two children in Manhattan, I found your article quite reassuring. However, I was disappointed that the title was not "Manhattan Parent Lode." Can't political correctness be annoying at times?

Andrew M. Prince, M.D.
MANHATTAN

JOANNE KAUFMAN BLITHELY DISMISSES those who complain about Manhattan's being "too noisy, too dirty, too dangerous, too crowded, too complicated"—conveniently ignoring that those problems are insignificant next to the sheer cost of living. It's fine to sing the praises of living in Manhattan when you have lots of money. It's quite another when you can't afford for your child to have his own bedroom and when the job you return to barely covers your newly incurred child-care expenses. Expectations run very high, as evinced by the competition for who can throw the most lavish birthday party for a one-year-old who has little chance of remembering it. I was also alarmed by her casual remark that the staff at Zabar's or the dry cleaner's will sometimes watch children while a parent shops. Has she lost her mind? No stranger can reasonably be asked to assume child-care responsibilities—certainly not while simultaneously performing another job.

Sam Lyons Elowitch
MANHATTAN

"MATERIAL MOMS" WAS ONE OF THE MOST disturbing critiques on our society that I have encountered ["Gotham," by Sarah Bernard, May 10]. When my wife was pregnant, I was much more concerned about having a healthy baby than about what the label of her stretch pants said. In today's age of senseless teenage violence, perhaps we should look more closely at what values we are instilling in our children. Good luck to these future designer babies—they'll need it.

Douglas Roberts
NUTLEY, N.J.

Uptown Cornucopia

I WAS PLEASED TO READ ROBERT KOLKER'S story about the new Pathmark supermarket in East Harlem ["Gotham: Market Forces," May 3]. I was especially delighted to see that the diligence of Alice Kornegay was recognized. I knew Alice personally and can testify that she was the driving force behind this project. Her vision and perseverance made this Pathmark a reality for Harlem residents, who need and deserve the quality and variety of products most other Manhattan communities receive. While Alice spearheaded this effort, City Council members including Stanley Michaels, Tom Duane, Guillermo Linares, and I worked to ensure that the 125th Street site was made available to Pathmark. My predecessor, Ruth Messinger, helped to convince Mayor Giuliani that it was beneficial to the community. Like the Reverend Calvin Butts, I am sad that Alice was not alive for the opening of this supermarket. I know that her work serves as an inspiration to those striving to improve their neighborhoods.

C. Virginia Fields
Borough President
MANHATTAN

Irish Eyes

AS AN ACTOR, I AM DISMAYED BY JOHN SImon's need to disparage performers on the basis of physical appearance, but as a theatergoer, I admit to a general agreement of taste. I am surprised, therefore, at Mr. Simon's inability to see the magic of *The Weir* ["Theater: Blarney's Tone," April 12], particularly when I recall his well-founded rapture over *Molly Sweeney* some years back. Yes, there are huge differences in these two compilations of brogue-drenched monologues, but the essential similarity—that transcendent afterglow that theater always strives for but rarely achieves—is more important.

James Klosty
MILLBROOK, N.Y.

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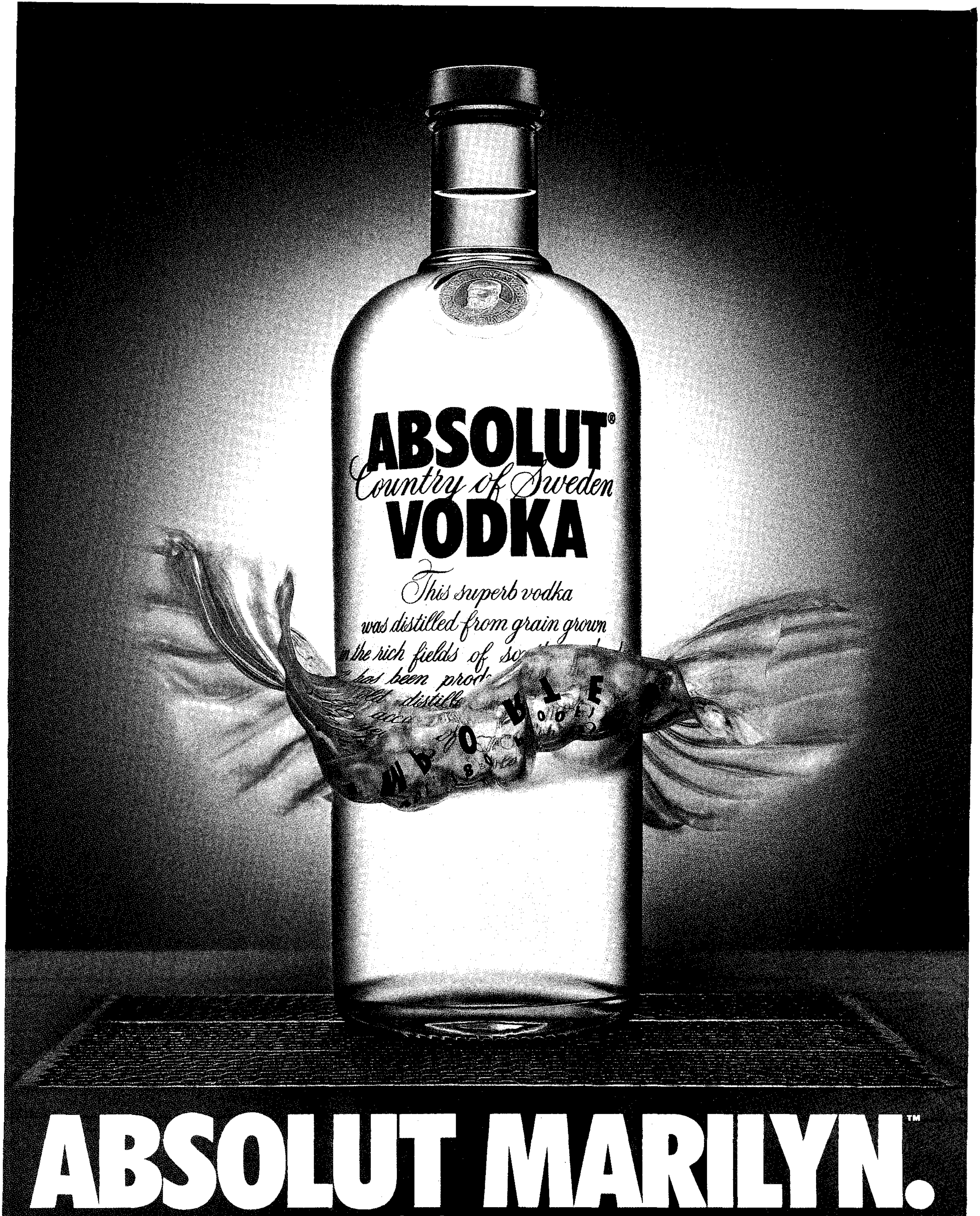
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

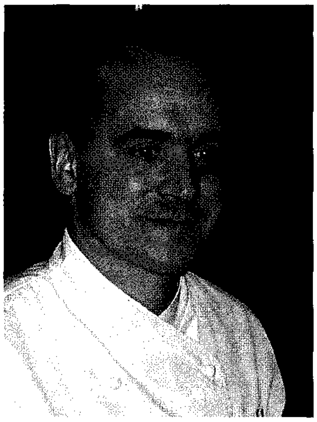
INTELLIGENCER

CAN PHYSICIANS HEAL THEMSELVES?

The city's top plastic surgeons, ENT men, and ophthalmologists, including Drs. **Sherrell Aston**, **Alan Matarasso**, and **Dan Baker**, may soon lose the hospital they operate in, and they're not taking it lying down. A committee of surgeon directors is raising funds as well as searching for a financial partner to make a bid to the Manhattan Eye, Ear, and Throat Hospital's board of directors—a bid they hope will nix a reported $41 million offer from Memorial Sloan-Kettering to purchase the complex on East 64th Street (two of the hospital buildings are said to be going to a group of residential developers who will likely tear them down to create luxury apartments). "The alternatives to the deal with Memorial are certainly viable," says Dr. **Steven Fochios**, who leads the group of concerned surgeons. "We want the board to entertain an offer from us," says Matarasso. "The medical staff has already raised tens of thousands of dollars." Both he and Fochios feel the board has stonewalled their committee, and indeed a spokesperson for the hospital's board doesn't see a happy prognosis for the institution. "The only way to continue to provide care is to liquidate the 64th Street building and redeploy those assets to the outer boroughs," he says. Fochios maintains a guarded optimism: "We hope that there will be enough community and public-official support to steer the board toward doing the right thing."

JEAN-GEORGES'S OWN TRUMP CARD

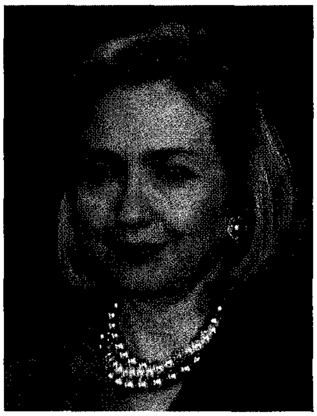
Guess who's opening a hotel now? Four-star chef **Jean-Georges Vongerichten** and partner **Kerry Simon** have been scouring the city for a space in which to open a 75-to-100-room boutique hotel. While it seems that opening a small, specialty hotel has become old hat among the city's entrepreneurs, Vongerichten and Simon feel they know the business from the inside out and have a particular statement to make. "We're excited about doing our own thing," says Simon. Real-estate insiders say Vongerichten realizes that his restaurants have been increasing room rates at the hotels where they're located, like the Mercer and Trump International in New York and the Berkley in London, so it makes sense for him to want to make that profit for himself. "We've been talking about doing a hotel for a while,"says Vongerichten."We've been searching, and now we're almost at the point where we have our first one." According to an insider, it's downtown, and, of course, there'll be a restaurant.



Jean-Georges Vongerichten: Room service

HILLARY'S PRIVATE CONVERSATIONS

If **Hillary Clinton** is really serious about running for the Senate, there's one important lesson she'd better learn: New Yorkers love to gossip. Mrs. Clinton thought she was headed to Jacksonville, Florida, this coming Saturday for a private, invitation-only political conference. But in fact, the event is all-too-public, thanks to some talkative New Yorkers. Hillary, for the first time, will be joining her husband and—not coincidentally—a small group of influential New York Democratic Party bigwigs for the Progressive Foundation's annual Howard Gilman Symposium at the White Oak Plantation. But the real reason for Mrs. Clinton's appearance at the three-day think tank, some attendees say, is to buttonhole prominent New York businesspeople about her chances of winning **Pat Moynihan**'s seat. Far from the glare of Manhattan's media spotlight, Mrs. Clinton will get to schmooze with the likes of **Bernard Bergreen**, president of the Gilman Investment Company; **Bernard Schwartz**, CEO of Loral Space & Communications Ltd.; and **Peter Mathias**, a banking and finance consultant.



Hillary Clinton: Three-day schmooze

STUNG JURY

Talk about a police sting. Forty thousand bees, part of a so-called organic-art installation, were buzzing around SoHo last Monday, and several neighborhood residents turned critics called 911 to complain. According to Shakespeare's Fulcrum Gallery owner **Valerie Shakespeare**, who commissioned the annoying art piece, an officer from the 1st Precinct called to say, "You had better take care of this situation immediately, or we'll have to send in the SWAT team to exterminate the bees." Fearing a mass bee murder—the ultimate bad review?—Shakespeare rounded up her errant artists in residence (just wait for nightfall; they're back like homing pigeons) and returned them to the gallery's interior garden. "The bees are now under house arrest," she sighs.

UNIONS TURNING (AWAY) GREEN?

Public advocate **Mark Green** seems to be having some labor pains. Of the four elected officials most likely to run for mayor in the next election, on-

With Ken Frydman. Deborah Mitchell is on vacation.

ly Green was not invited to attend the massive rally of the city's labor unions held near City Hall on May 12. He did show up, but unlike **Fernando Ferrer**, **Alan Hevesi**, and **Peter Vallone**, he hadn't been asked to by rally organizers. A spokesperson for the New York City Central Labor Council admits that Green's attendance was not formally requested, but adds that council president **Brian McLaughlin** did go out of his way to "acknowledge him from the podium" when Green's presence was pointed out. Of course, the other three actually got a chance to speak. Green's mouthpiece says he doesn't know why the public advocate wasn't invited, and that once he showed up, the organizers did in fact ask him to make a statement, but "scheduling conflicts" got in the way. One seasoned political insider muses, "My hunch is that one of the other three asked that he not be invited. And it may have been a message that Green needs to repair any damage he's done to his relationship with labor." The Labor Council rep stresses, "The union has not announced its support of anyone yet," and adds that they've just invited Green to speak at the council's next executive-board meeting. Sounds huge.

MORTIMER'S WILL TO SURVIVE

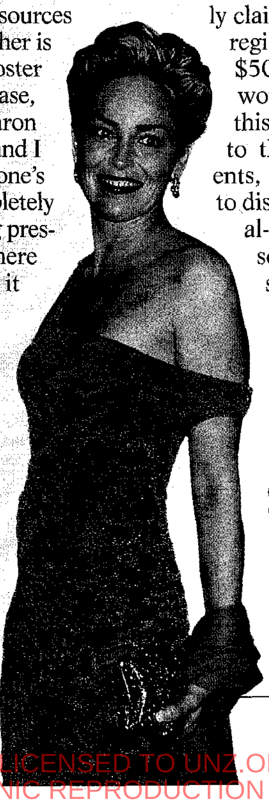
Although Glenn Birnbaum's dying wish may have been that Mortimer's never exist without him, the Lexington Avenue location may be Mortimer's once again in all but the name. **Jean Denoyer**, whose La Goulue enjoys the same kind of Upper East Side devotion that made Birnbaum's spot a city legend, has placed a silent bid on the property, and insiders say he has the best shot at it. But the Mortimer's moniker will not be resurrected because of strict stipulations in Birnbaum's will. As to his chances of sealing the deal on the coveted locale, Denoyer, who is also opening a new restaurant in Greenwich, says, "It's very likely but not sure."

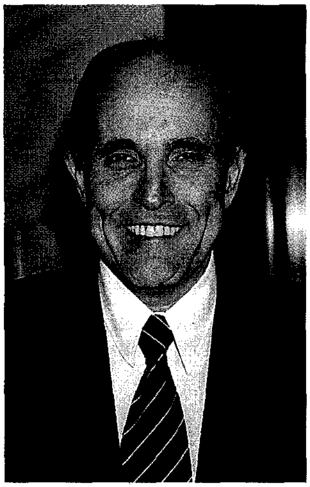
COOL MOVE BY REVEREND FLAKE

If he doesn't already, **LL Cool J** ought to start going to church. Thanks to a big assist from the Reverend **Floyd Flake**, the former congressman and possible mayoral candidate, the rapper's cousin **Cynthia Cooper** was arrested recently for stealing $6,250 intended for what she claimed was "the Camp Cool J Foundation." Much of that money came from parishioners of Flake's Allen A.M.E. Church in Jamaica, Queens. "When the reverend heard that some of his congregants had been scammed, he made a public plea during his Sunday service for them to come forward and assist the police in their investigation," reports a member of Flake's flock. Three days later, the police arrested Cooper. She is charged with ripping off the families of 125 Queens children by falsely claiming that if the parents registered their kids (for a $50 fee), the rap star would send them to camp this summer. Unbeknownst to the kids and their parents, LL Cool J had decided to discontinue his recreational-sleep-away-camp sponsorship this year and instead has implemented a scholarship program. Rest easy, LL. The camp-scam caper looks to be rapped up.

SPREADING RUMORS

Is **Sharon Stone** slacking on her fitness routine now that she's comfortably married? West Coast fashion sources wonder whether the onetime cinematic flasher is in fighting trim at this moment; during a poster shoot for her upcoming October Films release, *The Muse*, a body double was used. "Sharon gets total ad, image, and publicity control, and I haven't even seen sketches yet," protests Stone's spokeswoman, Cindy Berger. "This is completely taking me by surprise." October's marketing president, Dennis Rice, insists that even if there were a shoot done with a body double, it wouldn't be the one used in the final poster. "There may be times when for design purposes we shoot with a stand-in, but that doesn't mean that photograph goes into the actual poster. I can guarantee that when that poster comes out, it won't be anyone but Sharon. Why," muses Rice, "would we use a body double for Sharon Stone?" Okay, but then, why was everyone involved with the shoot—including the double—asked to sign confidentiality agreements? "It's standard practice," assures Rice.





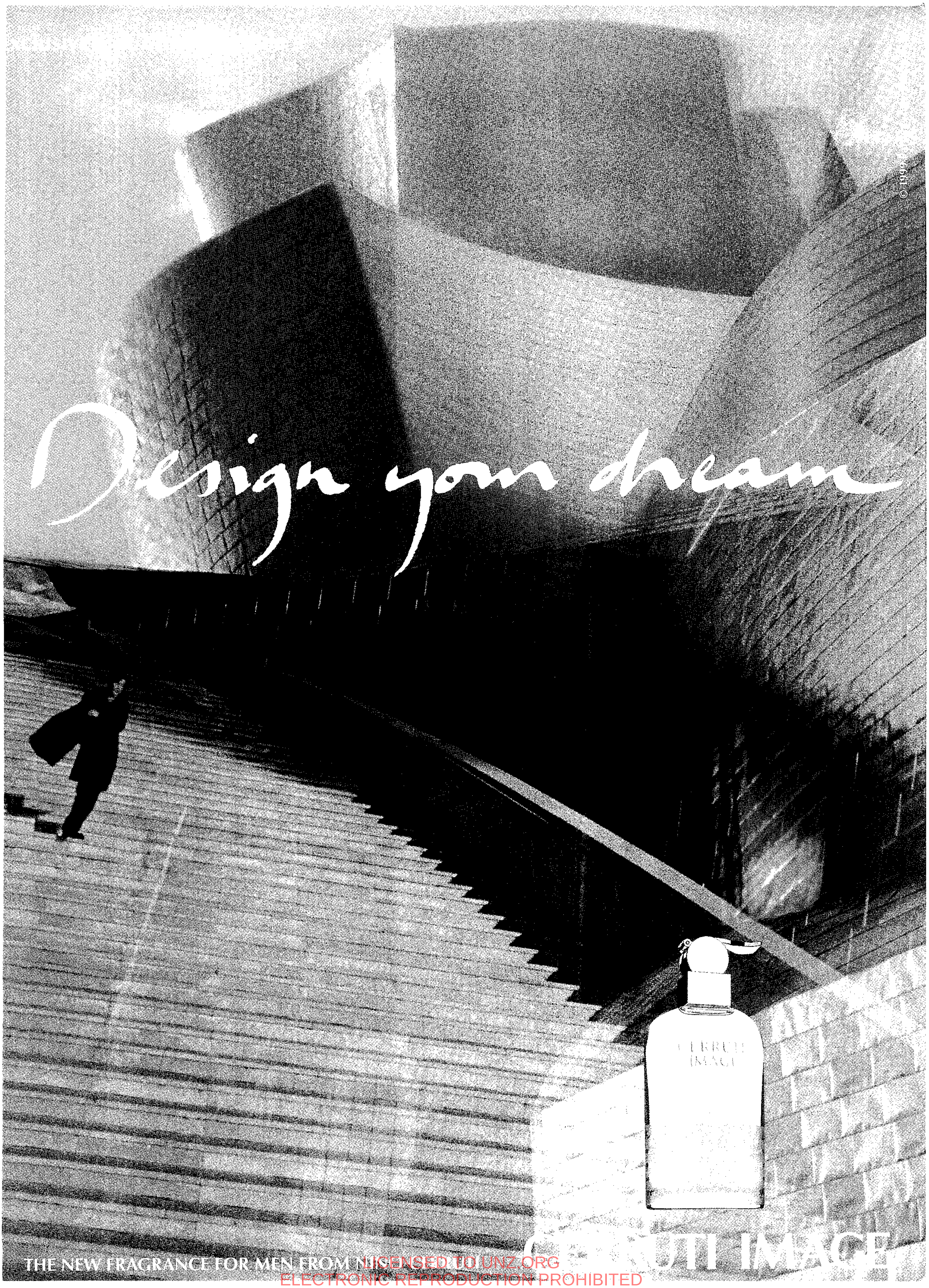
Rudy Giuliani: Booked solid

RUDY GIULIANI'S SHELF LIFE

Watch out, **Rudy** . . . here comes **Wayne Barrett**. *The Village Voice*'s star investigative reporter has just signed a contract with Basic Books to do a warts-and-all biography of the mayor. Barrett, a self-professed fan of **Giuliani**'s when he was a crime-busting U.S. attorney, has done a 180-degree turn. "I broke with him over his welfare policies, the way he treats the minority community—particularly blacks—and how he handles race relations," says Barrett. **Ed Koch**, who is working on his own book about the mayor (*Giuliani: Nasty Man*), knows what it's like to be on the receiving end of Barrett's pen (see his *City for Sale*). "Wayne is a superb researcher, but he always takes the most negative conclusion possible," says Koch. And New York 1 political reporter **Andrew Kirtzman** is preparing a tome focusing on the Giuliani mayoralty. But things could be worse for Giuliani: Published reports of a book about the mayor by **Peter Vallone**'s former chief-of-staff, **Kevin McCabe**, are unfounded. "If I do write a book," says McCabe, "it'll be a docu-novel about life in City Hall, not about Giuliani." The mayor, according to a spokeswoman, applauds all the attention. "He's always been a big supporter of literacy," she says.

Additional reporting by Ian Spiegelman.

Photographs: top, Robin Platzer/Twin Images; bottom, Lisa Rose/Globe Photos.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THE NEW FRAGRANCE FOR MEN FROM N
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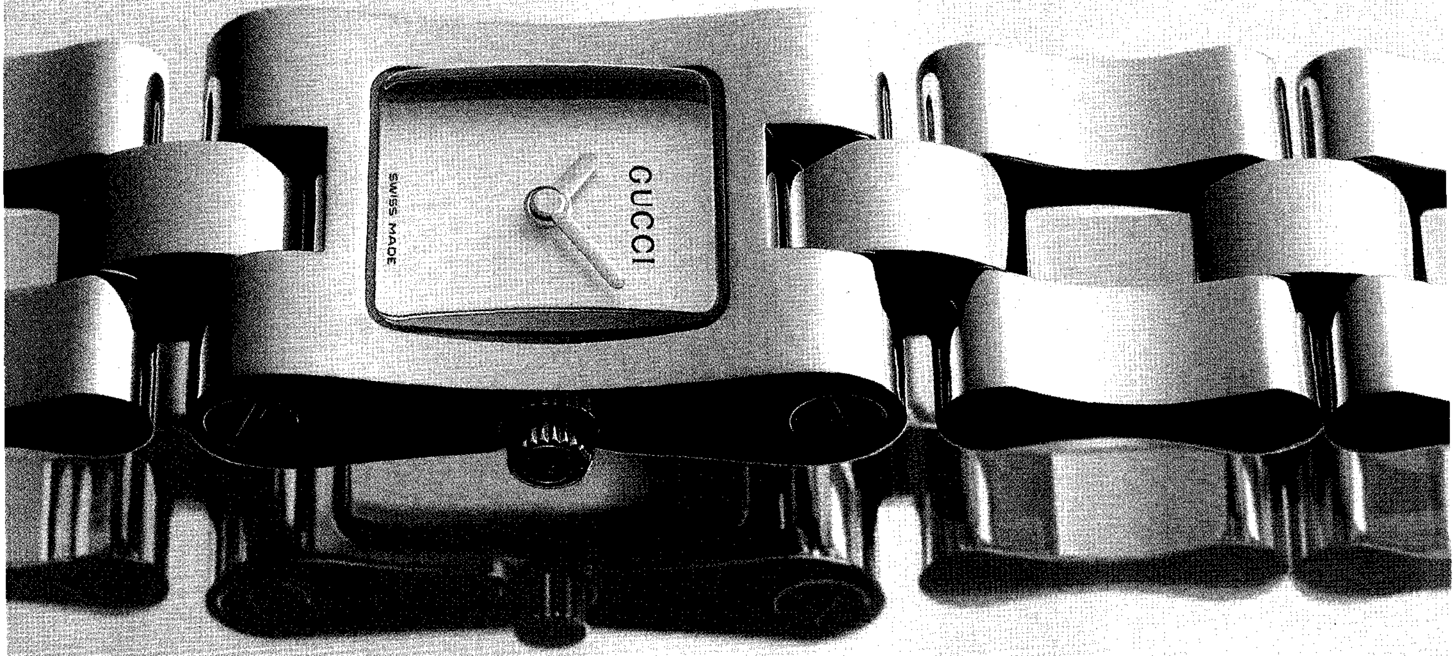
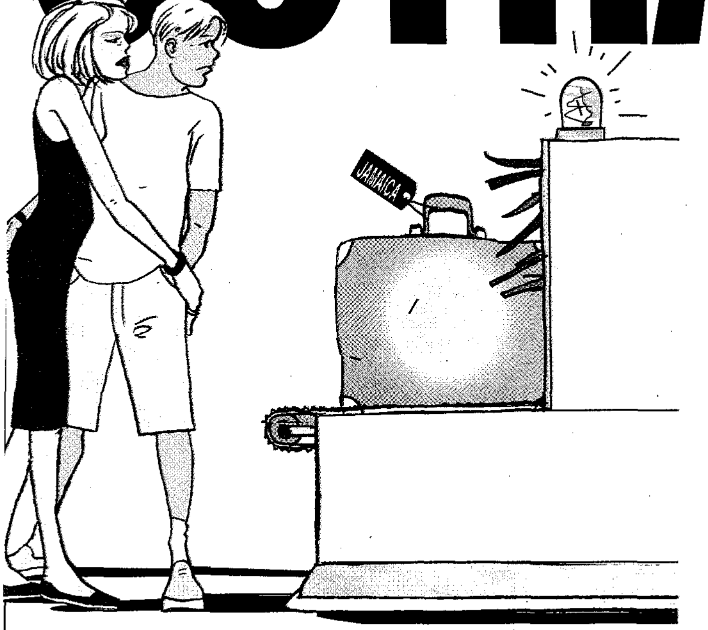

GUCCI
SWISS MADE

GUCCI
timepieces

kenjo 40 west 57th street 40 wall street

FABULOUS, STRANGE, DISTURBING—*RAYMOND L. BRUCKBERGER*

GOTHAM



Southbound Traffic

Was it spring break—or a drug run?

ILLICIT MOONLIGHTING JOBS are nothing new for college students—strip-club advertisements touting co-eds "working their way through college" have become an adult-entertainment-industry cliché. But some local students at art schools such as FIT and SVA have been picking up a little spare cash by far more dangerous and illegal means: making drug runs to Jamaica. (There is no evidence that either school is aware or involved.)

One undergrad who arranged to make a drug run but balked at the last minute claims, "I know three other students who've made the trip." And he says he knows of a handful of students who've worked as Caribbean-bound drug runners more than once. According to sources, students, who hear about the operation through word of mouth, sit down with an innocuous-looking young man representing a drug distributor (the first source says he was referred to the point man by a fellow student). Potential drug runners are purposely kept in the dark about whom they will be working for, and meetings to discuss details of the trip are arranged on neutral turf (in the case of the first source, popular East Village restaurant 7A). To avoid suspicion, students are told, they must travel to Jamaica in male-female couples, dressed as squeaky-clean tourists. They are given airfare from New York to Jamaica and booked into a hotel near the resort town of Negril, where a contact supplies them with, according to another source, "all the weed to smoke and all the money you need." Meanwhile, the carrier's bags are packed "full of presents you would have bought for friends at home, in order to throw Customs off."

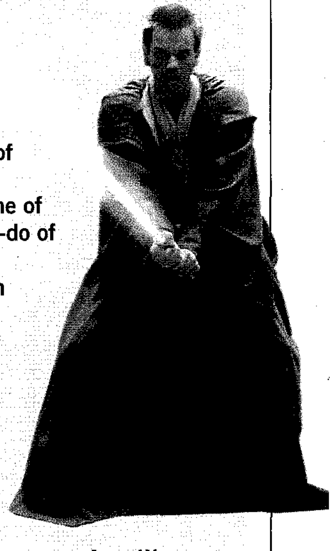
The drugs—hash, according to the first source, though he admits he "had trouble believing that," considering that trafficking in hashish is far less profitable than doing so in cocaine or heroin—are packed into a clock radio. Then the couple make a return trip to Cleveland, where Customs officials are supposedly more lax. From Cleveland, they are flown back to New York, where their tickets reflect only a Cleveland–New York itinerary.

College students are lured into making the trip by the promise of an all-expenses-paid, Club Med–type experience. "We were told about all the fun aspects of our trip—snorkeling, scuba diving, waterfalls," says one source. And as with the package vacations offered by Club Med, students are given the option of a Thursday-to-Sunday or Sunday-to-Wednesday trip. The presentation is made more palatable by the representative himself, described by one source as "preppy, in his twenties; not gross or shady." Not surprisingly, sources say that there is no mention of the legal consequences of such a trip—or assurances of help if they're caught.

The carrier is promised around $1,200 for the trip, and the person accompanying the carrier receives approximately $500. While that may sound like big money to a 20-year-old, consider that New York's mandatory-minimum Rockefeller drug laws punish those convicted of possession of just four ounces of a narcotic with a prison term of fifteen years to life.

ETHAN BROWN

Menace II Society

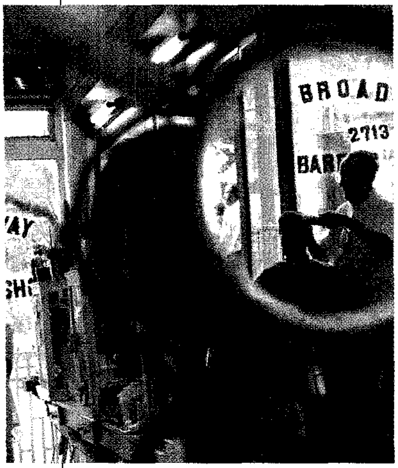


Changes George Lucas is considering to ensure stronger reviews for the next *Star Wars* installment:

- **Criticproof Judi Dench adds accent and luster as Oskariaa, matriarch of besieged peaceful kingdom of Plithkarn.**
- **To assuage critic Robert Hughes, who called *The Phantom Menace* "one of the worst movies I've ever seen," galaxy is spared annihilation by derring-do of motorbike-riding, gun-toting, Chardonnay-swilling art critic.**
- **Tired Yoda presence replaced by Christopher Reeve, making big-screen comeback—in first post-accident walking role—as wise and beneficent emperor Scooby-Wan Zaidae.**
- ***Seinfeld* crew reunited to do battle with evil "Soup Jedi."**
- **In sop to cultural elite, Lucas casts Marilyn Quayle as evil princess FruFru, who meets untimely end when Scooby-Wan pushes her headfirst into Ewok latrine.**
- **Neve Campbell and Sarah Michelle Gellar bring added frisson as co-rulers of Sapphoo, planet of lesbian android nubiles.**
- **John Williams score replaced by Burt Bacharach soundtrack.**

MICHAEL TOMASKY AND ALEX WILLIAMS

Illustration by Istvan Banyai. Photograph by Keith Hamshere, © Lucasfilm Ltd..



Good-bye, Mr. Snips

As loyal to his customers as he was to his own legend, Kyriacos Demetriou—the Upper West Side's famous Broadway Barber, who died May 14—ran a quirky, authoritarian operation. He never took appointments (the wait could last for hours), he never posted his rates, and he discouraged any inane chatter that could break the mood set by the obsessively preserved early-century décor of his shop, which he closed three years ago. He also never tired of trumpeting his own press coverage: appearances on nearly every network news show, at least two renderings in *New Yorker* cartoons, special gigs to cut hair for the casts of *The French Connection* and *The Godfather.* But if name-dropping was Mr. Kay's vice, a little flattery was a small price to pay for the city's best shave. How many times did Mr. Kay bark, "If you have to ask, you probably can't afford it!" to an unfamiliar visitor asking his prices? And how many times was he tamed by an in-the-know patron who would show up after hours and, faced with a long line of customers, utter the words that he could never refuse: "Do you have room for one more?" Robert Kolker

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THE SMOKING GUN

No Show

Puff Daddy calls in sick—from the Knicks game?

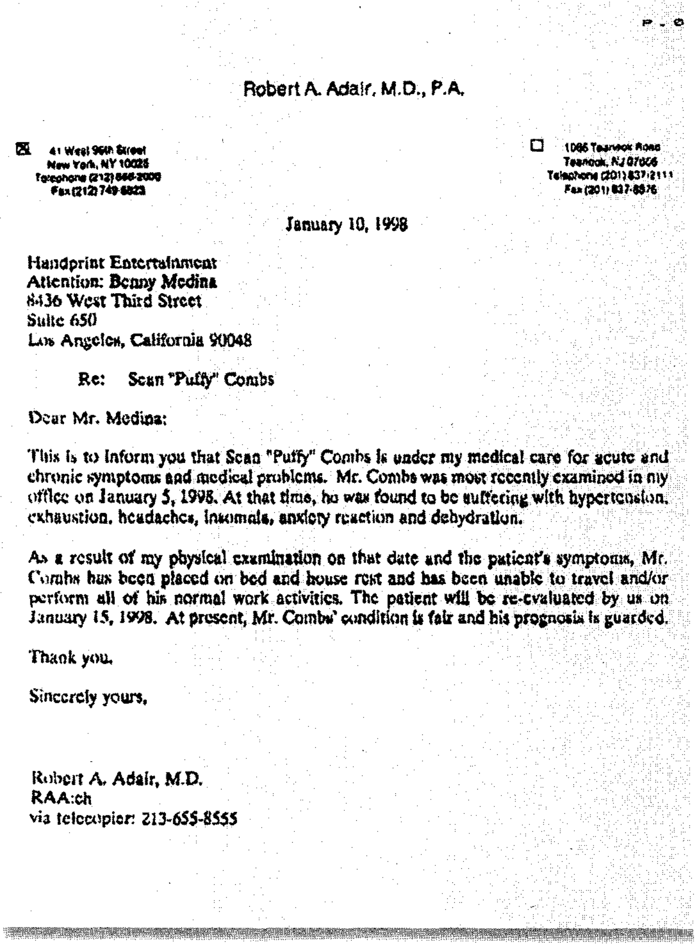
Was Sean "Puffy" Combs really illin' when he canceled a European concert tour last year? That question is at the heart of a federal-court fight between a New York concert promoter and two London firms that have refused to pay a $683,000 insurance claim.

Combs and cohorts like Mase and Lil' Kim were scheduled to perform a total of eight shows in Germany and Switzerland in January 1998, but the tour was shelved—days before the opening concert—when Puffy reportedly was stricken. In a January 10 letter submitted in support of the promoter's insurance claim, Dr. Robert A. Adair noted that the entertainer—whose U.S. tour had ended two weeks earlier—was suffering from "hypertension, exhaustion, headaches, insomnia, anxiety reaction, and dehydration." Adair concluded that Combs's "condition is fair and his prognosis is guarded." Because of these symptoms, Adair placed Puffy on "bed and house rest" and noted that the run-down rapper was unable to travel or work.

But that diagnosis didn't stop Puffy from playing. Against doctor's orders—and braving headaches and anxiety—Combs made two trips to Madison Square Garden, where he cheered the Knicks from Celebrity Row. During an exciting January 9 contest against the Chicago Bulls, Combs conspicuously chatted away on his cell phone (before the game, he was interviewed courtside by CNN). Were he not so ill, Combs would have opened his European tour that evening with a show for 9,000 at Basel's Jakobshalle. Four days later, Puffy pulled a Spike Lee, spending much of a Knicks-Atlanta game trash-talking Hawks guard Steve Smith. Smith won the game with a last-second hoop, a heart-stopping finish that must have jolted Puffy's already dicey blood pressure.

Asserting that Combs's "alleged illness" should not have kept him from performing in Europe, the British underwriting firms have declined to honor a "non-appearance policy" secured by the Concert Organization, a Manhattan-based promoter of rap shows that claims to have lost nearly $700,000 as a result of Combs's cancellation. Depositions in the case are expected to begin next month, with Puffy, Adair, CNN officials, and employees of either the Knicks or MSG included among those scheduled for pretrial examinations.

For more intriguing documents, visit 'The Smoking Gun' online at **thesmokinggun.com**.



P. 0

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January 10, 1998

Handprint Entertainment
Attention: Benny Medina
8436 West Third Street
Suite 650
Los Angeles, California 90048

Re: Sean "Puffy" Combs

Dear Mr. Medina:

This is to inform you that Sean "Puffy" Combs is under my medical care for acute and chronic symptoms and medical problems. Mr. Combs was most recently examined in my office on January 5, 1998. At that time, he was found to be suffering with hypertension, exhaustion, headaches, insomnia, anxiety reaction and dehydration.

As a result of my physical examination on that date and the patient's symptoms, Mr. Combs has been placed on bed and house rest and has been unable to travel and/or perform all of his normal work activities. The patient will be re-evaluated by us on January 15, 1998. At present, Mr. Combs' condition is fair and his prognosis is guarded.

Thank you.

Sincerely yours,

Robert A. Adair, M.D.
RAA:ch
via telecopier: 213-655-8555

Photographs: top, Susan Watts/New York *Daily News;* bottom, Jeff Christensen/Gamma Liaison.

Sex Education 101

Candace Bushnell teaches her favorite subject.

DURING A TYPICALLY CATTY conversation in Candace Bushnell's book *Sex and the City,* Carrie, Bushnell's alter ego, schemes about how to bag a married man. "That's why there are courses at the Learning Annex," her friend suggests. "Yeah," Carrie sighs, "but I don't want to take courses with a bunch of losers." And yet, here was the ravishing auteur herself, in the garishly lit auditorium of a midtown community church, apologizing to an audience of 150 for the flawed premise of her Annex guest lecture, "How to Meet, Mate & Marry in New York." She held up a two-page spread in that day's New York *Post* headlined WHY THESE WOMEN CAN'T GET MEN. Bushnell was one of them.

"When they asked me to do this class," she boomed into a microphone, "I said I was willing to do it, but it had to be ironic, because I have never married a man in Manhattan—though I've tried." Bushnell, who just turned 40 but could pass for a waifish coed, has certainly met and mated successfully; her roster of lovers includes a Calvin Klein underwear model, former *Vogue* publisher Ron Galotti, and, recently, deposed Senator Al D'Amato. Many of them appeared, thinly disguised, in Bushnell's New York *Observer* column about the sexual practices of Manhattan's elite—herself included.

Whether or not she'd changed her mind about the Annex's clientele, Bushnell had little in common with her nebbishy middle-aged students. Alternately throwing her golden head down on the lectern and waving her cashmere-clad arms, she seemed both restless and bored. Those who'd hoped for tips that might offer an entrée into the glamorous world of gossip-column dating were disappointed by Bushnell's conventional wisdom: Don't date people who sleep around a lot; stop dating people you constantly argue with. She described a ritual that so baffled her, she couched it in invisible quotes: "the hookup." "A couple will go off and have sex, and the next day, there's no obligation," she tsk-tsked, sounding oddly unfamiliar with the concept of casual sex. The working world proved even more perplexing. Bushnell suggested that "an office is, I would imagine, a good place to meet someone," though she's worked from home for the past fifteen years. Upon further reflection, she compared interoffice dating to threesomes, and warned against rushing into either.

A two-hour question-and-answer session winnowed the crowd to a few dozen. Bushnell was asked her opinion of *The Dating Game.* "Watching TV," she responded, "is probably the best way to ensure that you will never meet anybody." A trade editor in his early forties complained, "I keep doing all the right things; why do I have to come to a place like this?" A sheepish woman asked for directions to Balthazar.

Having paid $39 each to attend, the audience grew increasingly skeptical of Bushnell's qualifications—especially for the class's third objective. Though she said she won't date anyone longer than six months if he isn't interested in marriage, Bushnell admitted that the last time she was engaged, she couldn't go through with it. "Maybe her experience in the singles scene is not as broad as she thinks it is," grumbled the editor at lecture's end. After signing a few books, Bushnell trotted out to a waiting stretch limo across the street and handed the driver her bags. She was on her way to London—a much better place, she'd confided in her talk, to meet men.

BORIS KACHKA

IN MEMORIAM

Ruth Gilbert, for 24 years a *New York* editor and acid-tongued dictator of taste and style, died May 20. Gilbert was an editor at *New York* when it was an insert in the Sunday New York *Herald Tribune* and left with Clay Felker in 1968 to become an original editor at the newly independent magazine. She had her own weekly page, variously called "In and Around the Town by Ruth Gilbert," "Ruth Recommends," and, finally, "Hot Line: Edited by Ruth Gilbert."

Exquisitely foul-mouthed, Gilbert wrote and distributed daily playlets and poems dramatizing the moment-to-moment activities of *New York* and its staff, lionizing or skewering anyone who deserved it—including, among others, Nick Pileggi, Anna Wintour, Pete Hamill, Jimmy Breslin, Joe Armstrong, Ed Kosner, Laurie Jones, David Denby, Gael Greene, Tom Wolfe, John Simon, Alan Rich, and Felker himself.

Gilbert sat in a theater seat virtually every night of her publishing life, most frequently in the company of Edward Gorey (at New York City Ballet performances). She was a wicked Scrabble player; last Sunday, during a weekly game, when she was challenged on the legitimacy of turning *quail* into *qualing,* she pointedly asked whether her opponent had "never heard of the masses 'quailing' under the boot of a dictator?"

JORDAN SCHAPS

Photographs: top, Roxanne Motamedi/Gamma Liaison; bottom, Harold Kruger.

THE SCENE

Art and Commerce

Photographs by Patrick McMullan

THE CITY'S BLUE-CHIP ART CROWD ASSEMBLED DOWNTOWN at B-bar on May 17 for *Bomb* magazine's "Sitting Pretty" gala dinner and silent portrait auction to benefit the publication. A worthy cause, yes, but more important, a chance at immortality: The artistic skills of famed artists including David Salle and William Wegman were on offer to the highest bidder. Max Blagg, downtown's poet laureate and the evening's emcee, admitted, "I'm not sure what I'm supposed to be announcing." After a few rounds of white wine, though, his role became quite clear. Blagg ambled through the room like the perfect game-show host, rallying the crowd: "Come on, people, let's start bidding! I know you have money *now*!" (During one desperate moment, he even started selling off lap dances to drum up enthusiasm.) Photographer Nan Goldin, dressed in all black (naturally), arrived at 9 P.M., prompting a dealer friend to whisper, "Of course she would be two hours late." Final call for bidding was held at the bar, and despite the spirited chatter about Billy Sullivan's watercolors and Fred Tomaselli's works on paper, a group of prospective buyers had their sights set on just one thing: the top shelf of liquor bottles. MAURA EGAN

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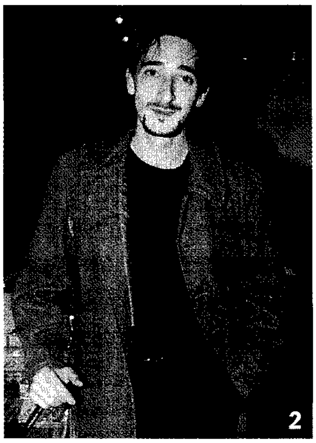
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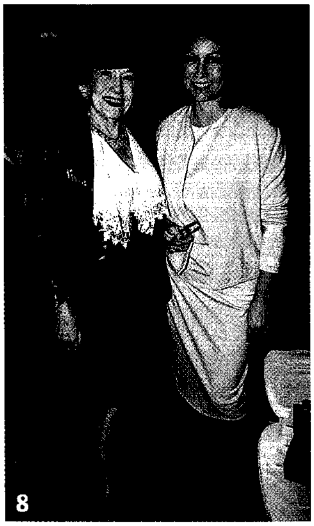
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1. Cheri Kaufman, Carl Bernstein, and Arthur Miller at the PEN Literary Gala at Cipriani 42nd Street. 2. Adrien Brody at the opening of the temporary Gucci store on 57th Street. 3. Gaby Hoffman and Cindy Sherman at Metro Pictures for Sherman's opening. 4. VH1's John Sykes and *Vogue*'s Anna Wintour at the Breast Cancer Research Foundation's spring gala at the new Christie's auction house. 5. Kate and Andy Spade at the Horticultural Society of New York for "Shakespeare in Love—With Flowers," presented by Absolut. 6. Fisher Stevens, Gina Gershon, and Rob Morrow at Saks Fifth Avenue for a benefit for Project A.L.S. 7. Nan Goldin, Billy Sullivan, and Ricky Clifton at *Bomb* magazine's "Sitting Pretty" benefit dinner and silent portrait auction. 8. Laura Johnson and Caroline Hirsch at Dennis Basso's Collection 2000 fashion show at the Pierre. 9. Egon Von Furstenberg, Ivana Trump, and Count Roffredo Gaetani at Ivana's party at Lucky Cheng to benefit Bailey House. 10. Georgette Mosbacher, Dominick Dunne, and Sugar Rautbord at Mosbacher's home to celebrate the publication of Rautbord's new novel, *The Chameleon.*

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GOTHAMSTYLE

Thick Skin

PETA's going to have a field day with fashion's latest wrist adornment. After Jutta Neumann's pony- and lizard-skin wristbands started flying off the shelves of her East Village atelier, she decided to try her hand at more exotic hides—like stingray. The German-born leather crafter, whose custom-made sandals and totes are fashion must-haves, was intrigued by the sea creature's unusual skin. The thin bracelets and chokers ($75–$110) she's created are smooth and strangely shimmery. So why has Neumann not embraced stingray for her signature shoes and bags? "The skin is quite heavy," she says, "like a turtle's shell—so it looks pretty cheap on larger items." **MAURA EGAN**

Comfort Stride

Fashion-forward men have grown comfortable padding around town in amorphous, earthy-looking shoes (Wallabees, Birkenstocks) over the past few seasons. But now the favored shape has moved toward the decidedly orthopedic: Miu Miu's new American men's line features the Odyssey Sport (left, $280 at Barneys), an institutional brown shoe with thick rubber soles and wide Velcro straps that looks more suited to NASA training camp than to an evening on the town. Dirk Bikkembergs's nylon-and-leather slip-ons (right, $190 at Tootsie Plohound) recall the dreaded Capezio craze of the early eighties (think Duran Duran). Now nature boys have to figure out what to wear when summer hits. Do Dr. Scholl's sandals come in men's sizes? NATHAN COYLE

Blank Canvas

If you're in the market for a drafting table, a trip to Pearl Paint is always an option, but for just a *few* extra dollars, you can do your work at Ann Demeulemeester's version ($2,325 at d'apostrophe). Bulo, a Belgian manufacturer of smart, edgy furniture, commissioned the avant-garde clothing designer to create her own whimsical version of the office desk. Demeulemeester dressed the entire nine-foot-long table in gesso-treated white canvas and nailed it down with tiny tacks. The designer works at one herself to sketch and cut patterns in her Antwerp studio. "It's very practical," explains d'apostrophe's Francis D'Haene. "If you spill coffee or stain the top, you just repaint it." IAN SPIEGELMAN

Rainbow Coalition

To most people, beauty pageants mean glitter, duct tape, and Aqua Net. But now that the Donald has taken over the contest circuit, he'd like you to think *high fashion* as well. The gowns for the most recent Miss USA were by BCBG Max Azria; Tommy Hilfiger put his stamp on last year's Miss Teen USA competition. On May 26, all 85 delegates in the Miss Universe pageant will slip into Diane Von Furstenberg's classic cocktail dress and show off its simple drape and side gathers to celebrity judges (no doubt giddy from a free trip to Trinidad and Tobago). "It doesn't have a zipper or a hook," explains Von Furstenberg. "The idea is to jump in and out with no noise." Noncompetitors can find a sherbet-colored assortment of the knee-length spaghetti-strap sheaths ($240) at Bloomingdale's and Scoop. The dresses aren't the only pageant winners headed for the big city, either: The newly crowned Miss Universe and Miss USA—and a chaperon—will bunk in a three-bedroom pad in Trump Place at Riverside South. Provided by the completely disinterested Mr. Trump, of course. **SARAH BERNARD**

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THE NATIONAL INTEREST MICHAEL TOMASKY

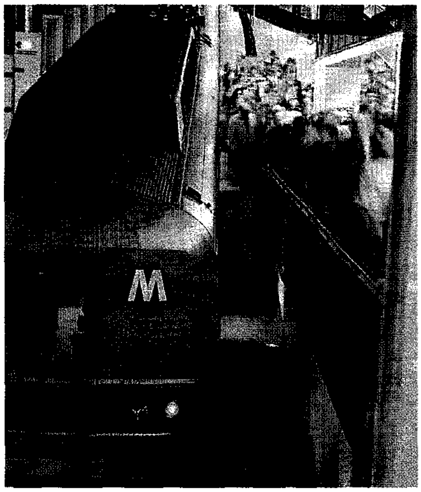
Politically Incorrect

Jesse Helms's favorite campaign strategist was the wizard behind Bibi Netanyahu's stunning loss to Ehud Barak (and probably the pandering commuter-tax repeal too).

HALF A WORLD SEPARATES ALbany and Jerusalem, and last week's events in those cities—a historic election whose landslide proportions surprised everyone and a hysterical dogfight whose absurdity surprised no one—may not seem to share any common thread. But both bear the grubby paw prints of one man, a fellow whom by acclamation we must now call the world's dumbest political consultant.

You may be familiar with the general arc of the career of Arthur Finkelstein. How, in 1979, at the behest of a few state Republican leaders, he set out to locate a suburban Catholic conservative to beat Jacob Javits and converted Alfonse D'Amato from leisure-suit-wearing small-timer to Brooks Brothers–clad senator. How he grazed in the pastures of the National Congressional Club, Jesse Helms's old political organization, and made a bundle steering Helms and other Tarheel Tories to victory. How he orchestrated many winning races for Republican clients by calling their Democratic opponents hopelessly/foolishly/criminally liberal. How he later started to lose races by calling Democrats hopelessly/foolishly/criminally liberal. How he came out to *Boston* magazine, granting the only personal interview (albeit not for the record) he's ever given, casually asserting that he saw no contradiction between keeping house with his male lover and the two children they're raising in Massachusetts and the fact that he works mainly for candidates who'd as soon see your average homosexual fornicator cast into the fires.

Now Israel. It's one of Tomasky's Rules of Politics that consultants don't lose elections; candidates do. That said, it's worth noting just how lavishly stupid Finkelstein's campaign strategy for Netanyahu was. One had only to watch a little C-SPAN and give the occasional look-see to the Israeli papers to marvel at Likud's multiple changes in strategy over the course of the campaign's closing weeks. Finkelstein-produced Likud ads tried to argue that Ehud Barak would give up part of Jerusalem. Barak, with Clintonites James Carville, Stan Greenberg, and Bob Shrum working the gears, countered with an ad showing Jerusalem mayor Ehud Olmert—very Likud himself—praising Barak's commitment to the capital. Likud commercials implied Barak aggressively supported a Palestinian state. Barak repeated his fealty to a national referendum on any final-status agreement. Other Likud ads said a win for Barak would mean a win for Arafat, which worked in 1996 against Shimon Peres but failed utterly against the bemedaled Barak. Finally, in the campaign's final week, Finkelstein became an issue himself—now, *that's* what you want in a political consultant—when a Likud minister supposedly leaked a report to *Ma'ariv* that Bibi was unhappy with Finkelstein's performance. Netanyahu denounced the story as "a vicious lie," which was itself of course a lie, but what else could he do at that point? Maybe consultants *do* lose elections.



Was Arthur Finkelstein behind the anti-Giuliani tax maneuverings as well as the Israeli election?

Remember the Man Who Time Forgot? Finkelstein is the Man Who Forgot Time. As America changed through the nineties, as liberalism remade itself and conservatism's Reagan-era clarity grew muddled, Finkelstein couldn't adjust. He knew (the past tense seems appropriate) how to do only one thing: attack. Finkelstein used alarmist images—footage of burned-out Israeli buses—without understanding the generational and cultural shifts in Israeli society that Barak's team got intuitively. Barak appeared forward-looking, and Netanyahu—younger than his Labor opponent by eight years—seemed stuck in a past the country was desperate to escape.

ON TO ALBANY. FINKELSTEIN IS NOT Involved—publicly, at least—with the commuter-tax sneak attack the governor and the legislature sprang on us a week ago Wednesday. But where there's the smoke of tax-cut politics, the fire of Finkelstein can't be far behind. George Pataki doesn't make calculations like this one without running them by old Arthur. Today's conventional wisdom is that Pataki and Finkelstein have cleverly boxed Giuliani into a corner, because the mayor's defense of this tax will bury him with suburban voters in a GOP Senate primary. Giuliani was quickly reproved by Long Island congressmen Rick Lazio and Peter King, both of whom want to run against the mayor (to know which one Pataki prefers, watch and see who

Photographs: top, Renato Rotolo/Gamma Liaison; bottom, Bryan McBurney/Gamma Liaison.

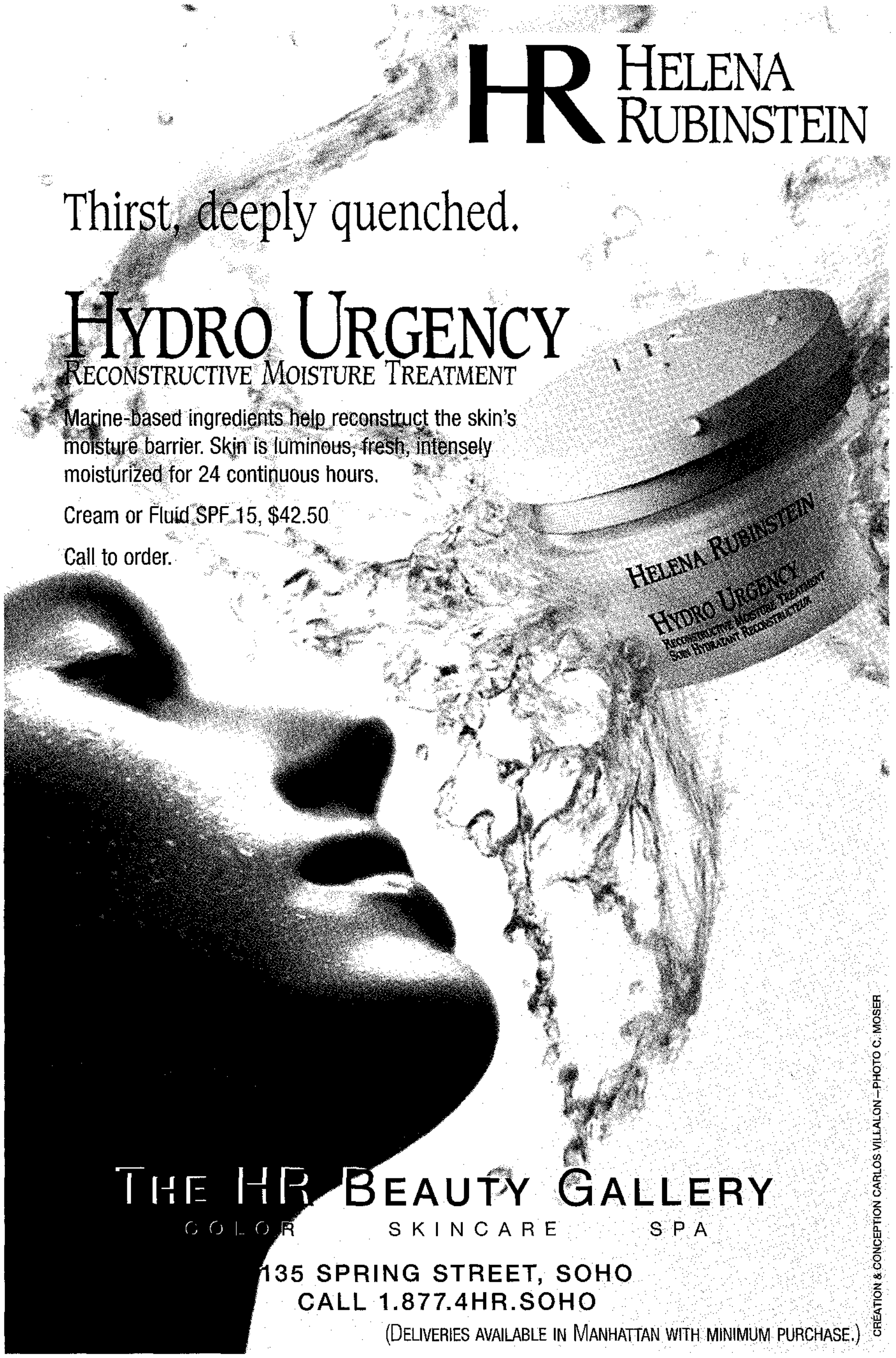
hires Finkelstein). "Republican primaries are conservative orgies," says a Pataki ally. "Look at Rudy Giuliani. You can tell a conservative voter, 'He's not with you on abortion. He's not with you on gay rights. He's not even with you on taxes.' I can see the commercials now."

Undoubtedly, those commercials will be made. But what if this tax, $3.27 a week to your average Westchesterite, isn't quite as resented as the experts suspect? What if Giuliani can convince Republican voters that he felt ambushed, that he had to stand up for his city, and that it all proves only that he'll fight just as aggressively for them should they ship him off to the Senate? The mayor's single admirable personal trait is his occasional willingness to damn the conventional wisdom, refuse to pander, and do what he believes is the right thing. In this era of the post-postmodern political campaign, voters have a pretty nuanced understanding of the (previously) hidden agendas behind politicians' messages. The cynical GOP motive behind this tax cut is apparent to everyone. The comparative decency of Giuliani's motive in retaining it is, too. The old prosecutor's ability to argue that case, especially with millions of dollars in the war chest, should not be underestimated.

> *"As liberalism reinvented itself and conservatism's Reagan-era clarity grew muddled,* **Finkelstein couldn't adjust.** *He knew how to do only one thing: attack."*

Besides, Senate elections don't usually turn on local tax questions. They turn on things like ideas, vision, a sense of the future. Precisely the qualities that Finkelstein, who once changed this country's politics so profoundly, no longer has. When John Podhoretz writes in the New York *Post* that the Netanyahu debacle "should bring to an end" a career marked by "rhetorical poisonousness and cartoonish excess," it should be taken as the plume of white smoke from inside the conservative sanctum that it is.

Pataki was set to make his "big announcement" the day this magazine hits the stands. Senate? Favorite son? George W.? How about a divorce from Arthur? It won't happen, but if Pataki really wants a future in Washington and not Peekskill, it should. ■



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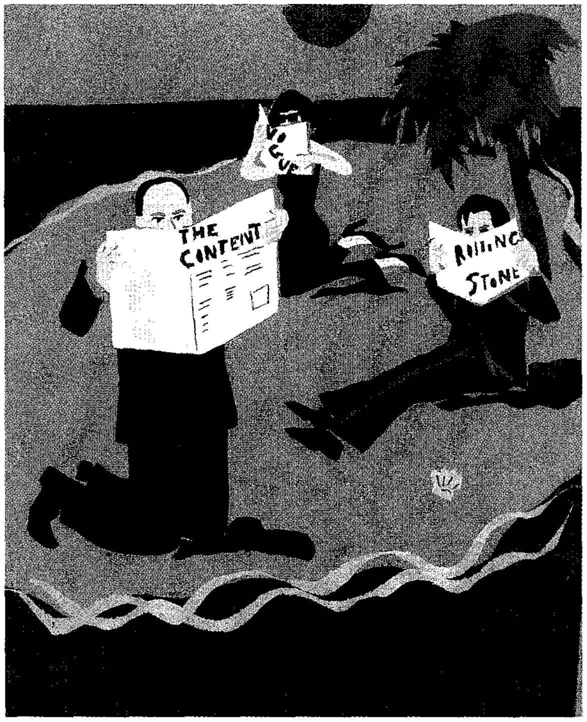
MEDIA MICHAEL WOLFF

Auld Lang Old Media

Kurt Andersen's 'Turn of the Century' is an insider's guide to the increasing irrelevance of the media insider—as the insiders who attended his book party will come to realize.

A FEW WEEKS AGO, THERE WAS the annual White House Correspondents dinner, once an exclusive gathering of some of the most influential and powerful members of the media class and their political friends, but more and more a promotional affair for celebrities and upstart media organizations. The dinner has gotten so *not* Washington press corps, so not our class, that this year, the New York *Times* stuffily declined to buy a table.



The next week, everybody rushed over to the party for Kurt Andersen's new book, *Turn of the Century,* a *Naked and the Dead*-size novel about the media business (is this the first novel about the media business?). If there is a media class, Andersen, co-founder of *Spy,* a former editor of this magazine, a current *New Yorker* writer, and for twenty years a bon vivant among less subtle movers and groovers (I know Kurt, too, and he's blurbed one of my books), is certainly a member. As many as every third person at the party occupied a measurable position in the pecking order of the city's magazines, newspapers, and networks (i.e., old media)—many have cameo roles in Andersen's book, and some are major characters. It was the kind of party—or really, it is the myth of such a party—that brings young, ambitious wannabe media types to New York (later, of course, you learn to avoid such parties, which is a class affect as well). It was also the kind of party and a gathering of a kind of clan that may not be terribly relevant to terribly much anymore.

At least, that is the suggestion of Andersen's book, which is about the media world breaking apart, and about the media losing control of the media business. Andersen, the coolest (in both senses of the word) of ironists, has painted a picture that is arguably much more about the twilight than about the turn of the century, a fading-out of something rather than a roaring new beginning. More nostalgic in its way than futurist.

Later in the week, as I made my way through Andersen's 659-page vision (with as many in-jokes) of a converging world of media, technology, and finance, I went to an even more exclusive gathering of this very likely doomed media aristocracy.

It was at the bake sale (or its equivalent) at one of the schools where we aristocrats send our children. Parents and generous givers gathered to listen to a panel discussion about the future of the media. It was an event that would have been happily at home in Andersen's depiction of New York media culture, or, for that matter, at home in Tom Wolfe's depiction of New York investment-banking culture—most of the parents and nearly all of the generous givers at these schools are investment bankers, after all. (Also, many investment bankers have become media owners.) These events typically call on the talents and time of the various parents in the school. This catch-as-catch-can approach produced for the panel Jann Wenner, of *Rolling Stone;* Steve Brill, of *Brill's Content* (the last issue of which Andersen describes in his book); Cathie Black, the president of Hearst Magazines; and Anna Wintour, of *Vogue* (who, exiting early, left her sunglasses on the stage). Jonathan Alter, *Newsweek* columnist and television opinionist (who has nephews at the school), moderated the panel. This was as good a group as any, I thought, with which to weigh the haplessness, the country-club stodginess (the they-just-don't-get-it-ness), of the old media against the shock of the new.

There were two issues for the evening: the media's responsibility to the community and the future of print in the electronic world—"mission critical" issues, as they say in the technology biz (a term of art that Andersen fondly and mockingly adopts in his book).

Alter, who in his *Newsweek* column and television appearances has assumed the grandeur (and become a self-parody) of the public moralist—the last of a long line of would-be Walter Lippmans—challenged Wenner ("I want to turn the conversation to the buzz word *media responsibility*"), who, ever the bad boy, arrived late, about his support of gangsta rap (news to rappers, I'm sure). Wenner defended the rappers' *oeuvre* as akin to Bob Dylan and protest music. "But Dylan," sputtered Alter, "was against violence." With regard to the social responsibility of fashion magazines, Wintour, like some silent-film star who suddenly, horrifyingly, speaks, said that *Vogue* was definitely not trying to encourage anorexia—although she herself saw obesity as the much bigger problem. Brill, in dapper-don Mafia attire, both threatening and elegant, said he was not afraid to admit when he was wrong—and others shouldn't, either, or else! ("Because," he said, "life is about making de-

Illustration by Mark Gagnon.

cisions and choices!") Black, dressed in black and cleverly balancing an aqua sweater over her shoulders, largely opted out of this discussion because she didn't, she said, always read the magazines she publishes.

It wasn't just the panel's vapidity and aura of self-satisfaction that seemed noteworthy and worrisome but the more general lack of oomph. Nobody seemed to appreciate that it had become a crazy dog-eat-media world out there—that magazines, for instance, were surely among the most troubled of media-business propositions. "Great magazines come from the gut, not from focus groups," said Alter, reaffirming his belief in something.

As for the Internet, and the future of publishing in a technologically transformed age, there was a certain manic intensity to the discussion. But the tone was cockeyed, the word choice odd, the rhythms off (a problem Andersen occasionally has with his version of high-tech talk). After a while, I started to think of that tin-ear sound of television and news magazines when they tried to get with the sixties. Joe Friday explaining marijuana to his partner, Bill Gannon, on *Dragnet* circa 1968. A suddenly groovy Frank Sinatra. *The Mod Squad*. Wenner, for instance, botching the explanation, tried to explain the difference between a T1 line and a cable modem to Brill, who kept insisting that he knew the difference. Wintour said she didn't think the Internet could properly display a fashion layout. Although, with sudden expertise, she said in maybe two years it would (and then?). While the desire was obviously to be with-it, clearly the more pressing issue was how to embrace the future without exactly having to learn the stuff.

Perhaps most interesting was the reaction of the many investment bankers in the audience (a great number of whom are mentioned by name at one point or another in the Andersen novel). These bankers, who to a man are investing heavily in the new economy and culture of converging media and technology, seemed startled, offended—pissed off, even—that these media celebrities seemed unable to talk the talk, much less walk the walk.

IN ANDERSEN'S BOOK, THE HERO, GEORGE Mactier, a former journalist who lost his hand covering the war in Nicaragua, is, at 44 (Andersen's present age), now the producer of a "reality" news show where actors play newscasters (or, at least, I think this is the premise of the show). He is married to Lizzie Zimbalist, CEO of a Silicon Alley software company that is in acquisition talks with Microsoft and developing "a groundbreaking multiplatform game that for the first time in gaming history straddles and synthesizes four major genres—role playing, action, strategy, and journey/enlightenment." (In real life, Andersen is married to Anne Kreamer, an independent TV producer and former Nickelodeon executive.)

Andersen's hero represents both an older set of values ("You've spent time in journalism," another character says to George. "You used to do some very decent nonfiction work, as I recall") and a new kind of sensibility, even epiphany, about the role of the media (he is reminded, for instance, "of how deeply uninteresting he finds most TV news, especially the bleating about politics"). George Mactier has managed to set aside one bias—old-media conceits about journalistic standards and practices—and replace it with an ironic, clear-eyed sense that the world is changing. For this ability to adapt to a new world, he is paid $16,575 a week (repeated mantralike).

> *"Nobody seemed to appreciate that it had become a crazy dog-eat-media world out there—that* **magazines, for instance,** *were surely among the most troubled of media-business propositions."*

One of the few false notes in the book—surrounded by Andersen's mesmerizing business buzz, it's hard to hear the false notes—is that such a character could so handily make the transition from old media to new, from sensibility A to sensibility B. Andersen, I suspect, is just temperamentally unable to make his hero a failure.

The real George Mactier, on the other hand, would be a Time Inc. senior editor, or a network news producer, or a *Times* reporter only now beginning to wake up to the sinking sensation that the career and business and social status to which he aspired is disappearing as fast as independent bookstores (or newspapers or the network-television audience). Certainly the subtext of Andersen's book is that we of the media class—even if he allows his alter ego a better fate—are cooked.

Andersen is widely regarded as a Zeitgeist guy—*Spy* was as eighties as the eighties gets. He's undoubtedly rushed his big book onto the shelves because he knows this is the crack-up year for the network-newspaper-magazine-centric media world—a frenzied period of identity crisis and absurdity as it tries to figure out how to save itself.

Wenner, with a particular "What, me worry?" cluelessness, is telling people he is going to start a magazine about the Internet; Brill, too, the rumor mill says, is preparing to announce a major new Internet initiative in the hope of saving his old-media skin—e-commerce, even! (Watch out, Amazon.) What media company isn't suddenly thinking, *Oh, shit*?

The week of Andersen's party, his friend James Cramer, the hedge-fund manager, financial columnist, and model for the character Ben Gould in the novel, took his Internet site, TheStreet.com, public in an offering that valued the enterprise at $1.6 billion. Its editor, Dave Kansas (an editor!), walked away with stock valued at nearly $10 million. The kinds of tremors of anxiety and resentment and transformation produced by such gushers of cash—"liquidity events," in investment-banking terminology—are only beginning to be acknowledged in our world.

ANDERSEN, WITH HIS BOOK—WITH BOTH its tone and its timing—may have turned himself into the Evelyn Waugh of the media class. Andersen—from Omaha but nevertheless with a charming Waughian upper-class world-weariness—is a member of a fearsome Harvard generation that came to New York post-Watergate and claimed great influence in the media world. The attraction, undoubtedly, was as much to the class part as it was to the media part. What was once compelling about the media world was that there was a center of power and there were people who controlled it; there were clear categories of opinion and people who delivered them; there were the networks, the news magazines, the *Times*, a few other magazines of wit and style, and the people who worked for them; and there was Manhattan and there was the rest of the world.

Whatever. ■

E-mail: michael@burnrate.com

HOLLYWOOD NIKKI FINKE

Comedies Tonight

As chinks begin to appear in NBC's once-invincible lineup, prime-time TV looks like a free-for-all for the first time in years—yet the networks ordered up fewer new shows than ever.

THE WIT WAS RAPIER, THE BARBS were wired, and the guffaws were genuine. Too bad what inspired them wasn't any of next year's sitcoms but, bizarrely, last year's Warren Littlefield. But the recently dethroned NBC Entertainment president—perhaps the most unpopular programmer in television history—was suddenly a punching bag for his sometime pals and protégés, the scapegoat for the dispiriting and destabilizing ratings skid taken this season by the formerly dominant network. In other words, as one competitor put it, "Must Flee TV."

Contenders: NBC's *Freaks and Geeks;* CBS's *Now & Again,* with John Goodman; and ABC's *Snoops,* with Gina Gershon, left, and Paula Marshall.

Why? It was best explained by Conan O'Brien, who was plucked from obscurity by Littlefield to succeed David Letterman. "The new NBC slogan is 'Let us entertain you,' which is a better slogan than last year's 'Let us squander our incredible lead,' " he quipped. And new-regimists Scott Sassa and Garth Ancier, during their spiel at Avery Fisher Hall, lavished praise on retiring NBC West Coast head Don Ohlmeyer while treating Littlefield as a virtual nonperson. At CBS, comedian Ray Romano cracked that Littlefield was now a limo driver for the Tiffany network.

Even without the Littlefield-bashing, this year's up-front presentations—an annual rite where networks try to pre-sell as much as 80 percent of the year's advertising—unquestionably qualify as the nastiest ever among the six networks. CBS Television president Les Moonves—a.k.a. "Moonwalker, the Network Warrior,"—laser-zapped villain "Darth Littlefield" and helpless heroine Jamie Tarses in an elaborately filmed bit of *Star Wars* shtick. He gloated that, thanks to his rivals' blunders, CBS would win the 1998–99 ratings war. NBC, in turn, skewered CBS's older audience as hard-of-hearing grandmas and Fox's low-rent viewers as Hell's Angels. The sniping is just rising testosterone, for suddenly prime time is competitive. No longer is it a matter of NBC vs. everyone else. Now, finally, nearly any network, with the exception of UPN, can win a time slot. Nor was the ill will soothed by a bit of good news—that even with network viewership further eroded by cable, the Big Four broadcasters are expected to take in about 8 to 9 percent more dollars than the $6 billion they booked during last year's up-front. Clearly, the advertisers didn't see the same drivel I did. Hello?

EVERYONE ON TELEVISION NEXT FALL IS A single parent who isn't getting any. Every single guy under 30 has a commitment phobia. If this sounds too much like your life—and the problem is, it does—the networks may turn off that loyal audience looking for escapist nonsense. Then there's the retro-chick trend. Is it just me, or are the women on TV getting stupider? Husbands and brothers stuck in estrogen-crazed homes. Thirty-three-year-old career women mating with room-service waiters and supers. Did I mention lots and lots of six-packs of *really* young roommates? You'd think the other networks would call up the Seventh Fleet to battle NBC on Thursday night. Instead, they enlisted the Peewee League.

Mercifully, the number of new sitcoms has been kept to the barest minimum. The networks claimed they wanted to maintain schedule stability. Closer to the truth is that after NBC's disastrous strategy last year of throwing nearly a dozen new sitcoms against the wall and seeing which stuck (nearly none), programmers chose quality, not quantity. It's surely not the subject matter that's been elevated, just the salaries of TV brand names: Every other new show is by Kelley, Bochco, Zwick/Herskovitz, Sorkin, even Spelling.

Forget that old adage that network prime-time shows provide the best entertainment that money can buy. These are the best entertainment *bargains*. Overwhelmingly, the networks ordered up shows they produced in-house or had arm-wrestled for profit participation. CBS, for example, will partially own or co-produce all six new series it has put on its fall lineup. Comedian David Spade boasted that *Sammy*—the autobiographical animated series he's producing for NBC (deadbeat dad, bitter son: now, *that's* comedy)—is being drawn in Korea.

Photographs: left, Chris Haston/NBC ; center, courtesy of Paramount Pictures & CBS; right, Bob D'Amico/ABC.

"We have the best show made by people working for three cents a day."

Another edgy animated series on NBC, *God, the Devil, and Bob,* features James Garner as the voice of the Almighty, and Robert Downey Jr.—"right from probation," NBC reassured advertisers—as Satan. The best of NBC's bunch looks to be *Freaks and Geeks,* an hour-long dramedy about high-school losers, aptly slotted for Saturday night. But I'm bewildered as to how the network brass could think a show about a book editor and his Stephen King–like novelist—*Stark Raving Mad*—is going to stanch Thursday night's erosion. At least *Friends* hasn't lost a beat. As Matthew Perry told the media buyers, Charles Manson joins the cast next year, and "then there's only three of us."

Anything political in this post-impeachment period is high-risk, so I'm uneasy about *The West Wing,* produced by *ER's* John Wells and written by *Sports Night's* Aaron Sorkin. But Wells's second NBC hour, *Third Watch,* about emergency medics, may just be too play-it-safe traditional.

AFTER A TROUBLED SEASON, ABC IS OFFERing just six new programs, the fewest in ten years. The good news is that David E. Kelley has a new hour—*Snoops,* starring Gina (*Showgirls*) Gershon and Paula Marshall. The bad news is that it looks like *Charlie's Angels* as Pentium chippies. Critics' darlings Ed Zwick and Marshall Herskovitz, creators of *thirtysomething* and *My So-Called Life,* are trying *Once and Again,* about—gag—two single parents' stressed sex.

As expected, CBS's Moonves was as enamored of himself as he was of his network's sudden success. The good news from the Eye network is *Judging Amy,* starring *NYPD Blue's* Amy Brenneman and based on her mother's real-life experiences as a family-court judge. But the best thing by far, not just on CBS but on any of the networks, is the Friday-night watercooler drama *Now & Again.* Created by *Moonlighting's* Glenn Gordon Caron, it's got a weird premise: John Goodman is an insurance salesman who is pushed in front of a New York subway and ends up transplanted into a hunk—and now America has a new government agent. I really want to know what happens next. So will you. This was the only show at any presentation to receive genuine and prolonged applause after its clip was shown.

The most impressive Fox news from the up-front week is that *X-Files* alien master Chris Carter has a new series. Also, that two of its sitcoms look like breakouts. *Malcolm in the Middle,* about a 9-year-old boy genius and his over-the-top family, sounds so-so, but it's unusually smart. And Jay Mohr is irascible in *Action* as a Joel Silver–like movie producer who shoots off his mouth as often as his actors shoot up everything in sight. Even better, his girlfriend is a child star turned call girl played by Ileana Douglas, and his chauffeur uncle is played by Buddy Hackett. Let's just say this comedy is Hollywood docudrama.

The WB network's yearlong hosannas for setting the young agenda clearly went to its programmers' heads. Frankly, their self-congratulation was insufferable. So it was no surprise that the WB schedule, which now runs Monday through Friday, was everything I love to hate about network TV: derivative, depraved, or just dumb. *Angel* is a *Buffy* spin-off; *Roswell* is young *X-Files. Safe Harbor* is *Seventh Heaven* set in Florida. *Jack & Jill* is a *Friends* clone. But the winner is *Popular,* because it rips off both *Felicity* and *Dawson's Creek.* Yet advertisers kvelled: "Nothing really jumped out at me at the presentations except the WB," said Lori Messineo of TN Media, a major ad buyer.

Describing 'Sammy,' his autobiographical animated series for NBC that's being **drawn in Korea,** *comedian David Spade boasted, "We have the best show made by people working for three cents a day."*

FINALLY, SOMEONE SHOULD STOP DAVID Kelley before he writes again. He may be a danger to himself (even if a pleasure to society). It's not just that he's writing ABC's *The Practice* and the new *Snoops.* It's not just that he turns out *Ally McBeal* and will supervise *Ally,* the new half-hour lite version of that show. It's that, in an unimaginable instance of epic masochism, Kelley pink-slipped most of *Chicago Hope's* cast as well as most of the writers. With so much prime-time programming in this man's hands, I don't even want to think about what would happen if Kelley put Mark Harmon in the nun's habit and the nutcase doc into Elaine's next sex fantasy. ■

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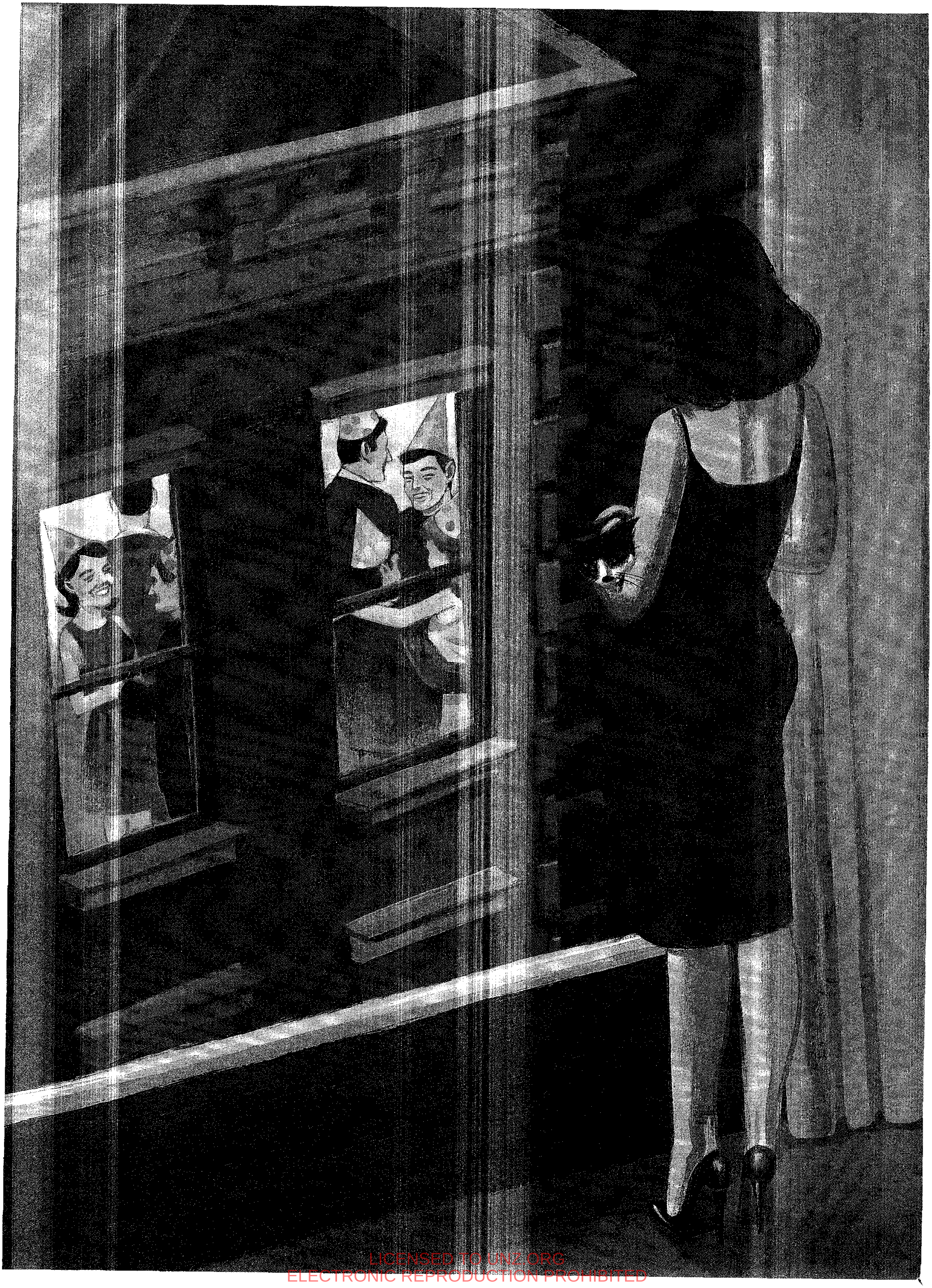
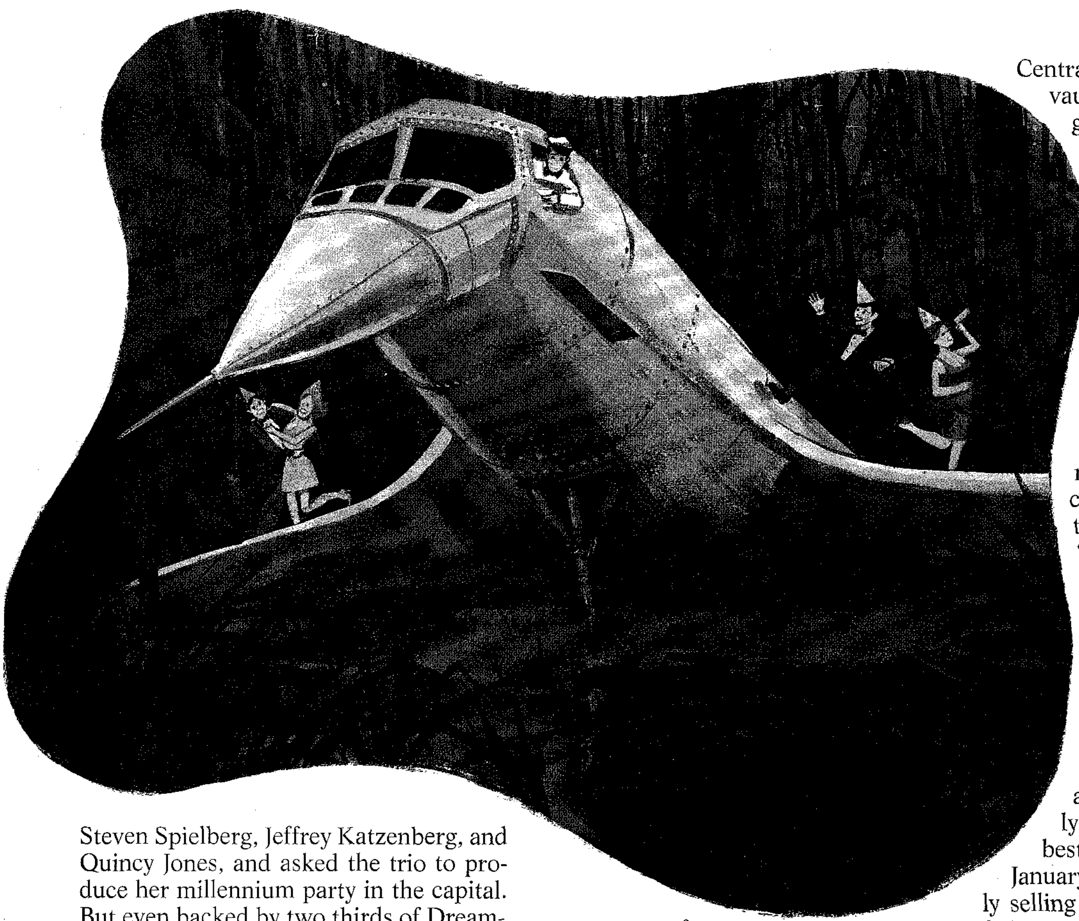
Ready or not, here it comes: Seven months before the millennium, New Yorkers are anxiously counting down to the most over-the-top, overpriced, overhyped party in history. And desperately hoping they're not left out in the cold. **Having fun yet?** **By Beth Landman Keil and Maura Egan • Illustrations by Zohar Lazar**

wake us when it's over

WAY BACK IN 1991, BEFORE MILLENNIAL FEVER HAD OFFICIALLY KICKED IN, HUNDREDS OF FORWARD-THINKING revelers embarked on what they thought was a pretty savvy plan. Like the lucky few who snatched up Amazon.com stock when it was languishing at 10, they anticipated the current frenzy and plunked down $1,000 a head to secure the perfect perch above Rockefeller Center to usher in the new century. • But last January, the proverbial best-laid plans backfired in a particularly painful way. The restaurant was taken over by the Ciprianis, who eighty-sixed not only the promised lamb and baked Alaska but also much of the staff, then proceeded to triple the not-exactly-paltry New Year's Eve tariff. • The put-upon partygoers have been presented with three options. They can ante up another $4,000 per couple and keep their seats at the Rainbow Room, where they will be treated to "world-class views" and a chorus of picketing former busboys singing "We Shall Overcome." Or they can abandon their Fifth Avenue dreams and head down to Wall Street, where Windows on the World has agreed to pick up the reservations, at only double the original price. Finally, they can demand a refund and find themselves reduced to the same position the rest of us are in—with no plans and panic setting in. • Everyone from the king of Tonga to the First Lady of the United States is in millennial meltdown. Last March, at about the same time Monica Lewinsky was dramatically unburdening herself to Barbara Walters, Hillary Rodham Clinton was planning some theatrics of her own. She picked up the phone, personally called





Steven Spielberg, Jeffrey Katzenberg, and Quincy Jones, and asked the trio to produce her millennium party in the capital. But even backed by two thirds of Dreamworks, Hillary has had a tough time of it. Insiders say that location and entertainment for her event are still up in the air, and fund-raising is still under way. "No one knows who they'll be able to get at this point," says one insider. "So far, the only performer they've come up with is Ray Charles."

HILLARY ISN'T THE ONLY ONE scrambling. Seven months before the big night, massive energy and resources are being poured into lavish celebrations in every corner of the globe, and here in New York, the epicenter of it all, the millennium is generating less joy than angst. If you're one of the millions of New Yorkers who have not yet found (and booked) that once-in-a-thousand-years evening, chances are your headache is just beginning. As is your competition.

Last year, a poll conducted by YP&B/Yankelovich Partners found that 46 percent of all Americans want to greet the new millennium in Times Square. Sadly for those of us who live here, a great many of them will be acting on this impulse. The New York Visitors & Convention Bureau expects more than a million extra tourists to pour into the city for New Year's weekend. And that's not counting visitors from Long Island, New Jersey, and Connecticut, who are expected to triple. In addition, many New Yorkers, wary of Y2K mishaps, are opting to stay home rather than travel. That's about 9.5 million charged-up, bleary-eyed, freezing-cold people—all of them wearing glow-in-the-dark 2000 glasses. And all of them fighting you for a cab.

"What you're going to see in the next couple of months is chaos," predicts John Schwartz of EventQuest, which is producing four millennium parties. "People who haven't yet committed to an event are going to be scrambling." And, of course, everything is going to be priced to the limit.

FOR OUT-OF-TOWNERS, THE PARAMOUNT challenge is finding a place to stay. Most hotels in the city have been solidly booked since last fall. All 2,000 suites at the Marriott Marquis are booked; Ed Woodyard made his reservation in 1983, before the hotel was even completed. The few remaining rooms are available only at steep rates and five-night minimums. New York's Four Seasons is auctioning off one of its last available accommodations—the presidential suite, which comes equipped with its own piano player—with proceeds going to charity. Bidding begins at $75,000. Even the Best Western on 48th Street is charging $3,147 for its four-night "Millennial Moment." (It still has rooms available.)

But the Fitzpatrick chain, which manages New York's Manhattan and Grand Central Hotels, is scrapping its much-vaunted millennium package altogether. The chain had originally planned to rent out each of its hotels to a single guest at a price tag of $1 million per hotel. Unfortunately, anyone who had $1 million to toss around wasn't interested in tossing it around at a three-star hotel.

Meanwhile, Wall Street's Millenium [*sic*] Hilton is offering a special package for Wall Street techies holed up in the financial district to guard against computer glitches. For $550, these geeks can shack up in a "cozy room" equipped with a 30-minute long-distance calling card and 24 hours' worth of free coffee. And oh, yeah—free cable.

EVEN THOSE WHO don't have to pay for lodging will be shelling out big for all the amenities. Champagne is currently available, but the price of the best bubbly has risen steeply since January. Cristal, for example, is currently selling for $159.99 at Astor Wines & Spirits, a jump of $50 from its November 1998 price; at Morrell & Co., Tattinger's price tag has increased from $89 last year to $139 in May. According to Astor's senior wine consultant, Don Atkinson, Cristal has created an artificial shortage by holding back the amount available to stores and restaurants. Come fall, however, there should be plenty of champagne for everyone. "You'll be able to buy whatever you want in November, but it will cost $200 a bottle," predicts Atkinson.

Baby-sitters, however, will be rarer than a *Star Wars* ticket on a Saturday night. Maurice Wingate, president of Best Domestic Services, says people have been calling him for months to book sitters for New Year's Eve, some from as far away as Africa. Accordingly, says Wingate, the hourly rate for nannies will jump from $12 an hour to $25. Other agencies report similar increases.

Drug dealer
hoard their supply,

Drug dealers are positively giddy about the big night. "People are starting to hoard their supply," says one dealer-about-town who goes by the name of Carlos. "We've started to order in bulk. The price for cocaine and Special K will go up. Ecstasy will be really hard to come by. The best brands, like Mitsubishis, will triple in price. If you want the good stuff, you ought to be thinking ahead. I've already added four new people to my staff."

FOR MANY NEW YORKERS, THE MOST PRESSING issue isn't what they're doing to celebrate the millennium but whom they're doing it with. For people not in relationships, desperation to hook up by New Year's is at an all-time high. "I've already been invited to several parties, but who will I go with?" wonders one social thirtysomething. "If there's not someone I want to be with by Thanksgiving, I'll *kill* myself."

"Business has been picking up at an astonishing pace over the past month," says Joseph Speyer of Field's, a dating service. "There's a real push now for the millennium. Everyone wants to get married or engaged by the year 2000."

If romance can't be secured, there are always commercial alternatives. But this New Year's Eve, even cheap sex will be anything but. Some escort services are expecting to charge three times as much for the big night, though like every other service business, they are finding it difficult to recruit people to work that evening. "We'll probably be closed that night," says a woman at Allure Escorts, "Because we won't be able to get anyone to man the phones." And even at $500 an hour, some agencies are imposing special restrictions on their clients. "You can take our girls anywhere you want," barks one escort booker. "But don't take them nowhere near Times Square."

AIMING TO AVOID TIMES SQUARE at all costs? Perhaps a fancy restaurant, then. Many of the city's best-known boîtes are offering special pre-millennial feasts. While some elite eateries, like Le Bernardin, Jean Georges, Gramercy Tavern, and Union Square Cafe, are closing rather than deal with the hassle, the ones remaining open worry about not being able to meet grossly heightened expectations.

"What are we going to offer someone for $3,000?" sighs Richie Notar, general manager of Nobu. "For that price, I'd want a blow job." But while fellatio isn't on the agenda, Notar and owner Drew Nieporent are planning special New Year's feasts at Nobu here and its outposts in London and Las Vegas. "People are anticipating the night of their lives," says Nieporent. "Can you imagine what they'll expect in Vegas? We'll have to massage them during dinner and have the sushi served by showgirls."

Le Cirque2000's Sirio Maccioni is nervous as well. For the past month, he has been sending out letters to his "ladies," reminding them that they must make their New Year's reservations in advance. But clearly, he hasn't received much of a response. "We may be closed; I need a vacation," he says. "We'll know for sure by September."

Over at '21,' a handpicked group of twenty guests and one chaperon is anteing up $21,000 a head to usher in the millennium at the restaurant's Wine Cellar. Then they will be whisked off on a private jet to hotels in New Orleans and the Caribbean for another nine days of celebration.

Not to be outdone, Elaine Kaufman has for her millennium celebration been supervising the construction of miniature train tracks around the interior of her eponymous restaurant and offering a special menu, at $150 a head, to guests including the artist Christo. "We're building the train to the twenty-first century!" trills Elaine.

At Daniel, owner Daniel Boulud is downplaying entertainment to concentrate on the basics: "Our show is on the plate," says manager Georgette Farkas. "All we can offer is an extremely memorable meal." At this point, Boulud is planning a menu of his signature dishes, beginning with his private-label caviar and ending with warm madeleines "piping hot from the oven."

But finding staff for the evening won't be easy. Party planner Robert Isabell fears that his regular waiters will call in sick by the droves, while those who do work will demand to be lavishly compensated. When Robbins Wolfe, a top city "eventeur," asked its staff members if they would be interested in working on New Year's, most responded with a weak "maybe." Co-owner Ken Wolfe can understand his employees' reticence: "No one wants to be stuck spending this momentous evening serving cold pasta to a bunch of accountants." He predicts the going rate for waiters will be $250 to $300 per hour.

In an attempt to prevent staff defections at his seven restaurants, including Ruby Foo's and Blue Water Grill, Stephen Hanson has invited all his waiters to bring along a date, free of charge. "I'd rather give up ten tables and have twenty waiters. This way, they not only make hundreds of dollars, but they don't spend hundreds of dollars. If they try to leave, I'll hold their girlfriends hostage."

WHEN IT COMES TO PRIVATE PARTIES, among the most-coveted invitations this year will be Ted Field's annual New Year's bash, which is moving from St. Barts to a still-undisclosed location in New York. Field has been bombarded with calls from would-be invitees even though he hasn't yet decided on a location. Sean "Puffy" Combs is flying in to host a bash in the less-crowded Hamptons. But tellingly, the majority of New York's most reliable hosts are taking their parties on the road. Filmmaker Ismail Merchant is inviting 100 of his best friends, including Cindy Adams, to a slumber party at an old Moghul fort in Jaipur, where he will be screening his movies for a full week. Socialite Ashton Hawkins will be hosting a fête for fourteen on the island of Patmos, Greece, the site where Saint John had his revelation. And Donald Trump will be hosting an uncharacteristically low-key party at his Mar-A-Lago estate.

But even less-than-blue-chip hosts are suddenly finding themselves very, very *haute*. "I'm getting calls from people I haven't heard from in ten years asking me what I'm planning for New Year's," brags one C-list New Yorker who usually does the honors on New Year's Eve. "I tell them I'm planning to get the hell out of town."

Even a Staten Island secretary who naïvely booked a New Year's Eve wedding is feeling the heat. The beleaguered bride had to pump up her guest list by 100 people after being besieged by acquaintances desperate to line up a cheap gig for the evening.

THE FREELOADING FRENZY IS ALMOST UNDERSTANDABLE, given the stratospheric rates being commanded by millennial parties that don't require an invitation. "It's unbelievable! Everyone is quadrupling their normal rate!" wails pooped-out party promoter Clive David, who is organizing the Plaza's Millennium Ball. "The florists, the waiters, the drivers, even grade-B talent is charging a fortune!"

David, who presciently booked the Plaza Hotel back in 1993, is charging $5,000 per plate for his ball, modeled on the famous 1892 fête for 400 in Mrs. Astor's ballroom. But these days, $5,000 will simply get you through the door—VIP seats at the Plaza

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are going for $7,500 a head. Despite the lofty tariff, David, the man behind such famed soirees as JFK's birthday party starring Marilyn Monroe, isn't worried about filling seats. "One of my women said to me, 'My dear, I spend that every week to go to a charity party.' I know lots of people who will pay more for a single item of clothing." So far, he has successfully sold 50 percent of his 400 seats. Unlike Mrs. Astor's 400, however, most of David's guest are flying in for the event from the likes of "Belgium, Mexico, and Honduras."

Those who find appealing irony in the idea of greeting the millennium in the company of dinosaurs (both dead and alive) can have their dreams fulfilled at the Museum of Natural History, which is opening its long-awaited Rose Center for Earth and Space on New Year's Eve with a major black-tie fund-raiser; tickets range from $1,000 to $5,000. Even more ambitious is the "Party of the Century" at the Javits Center, organized by Steve Leber, a former manager for Def Leppard. Here, a $1,000 ticket—30,000 are being offered—entitles you to a buffet dinner and a concert featuring Sting, Aretha Franklin, and Tom Jones, among others. Other highlights of the Javits event include a "comedy room" presided over by Joan Rivers, a "fancy ballroom" featuring the Duke Ellington orchestra, and, unavoidably, a "Studio 54–type disco" where Kool & the Gang will sing "Celebration" over and over and over again. For $2,500, Javits will ferry you to and from the site by car service, feed you a Jean Georges dinner, and allow you to "mingle with the celebrities" in the VIP area. The Reverend Al Sharpton is hosting a gospel Festival in Harlem. And Ian Schrager, who is staying in New York for New Year's for the first time in twenty years, is talking about finally opening his much-delayed Diamond Horseshoe Club underneath the Paramount, on Millennium Eve.

Farther downtown, Andrew Sassoon, owner of the assorted Jet Clubs, is planning to take over a West Side pier for his own bacchanal. Just $350 a head entitles guests to an open bar and dancing to top-tier D.J.'s. At midnight, Sassoon plans to sprinkle $20,000 in $10 bills over the 4,000 guests, enabling a lucky few to make their money back. Some blocks up, at Pier 86, the *Intrepid* is hosting a floating bash where 2,000 black-tie guests, aged 21 to 35, will dance amid rusting aircraft to the musical stylings of D.J. Tony B. Having fun yet?

HOOKERS, WAITERS, AND DRUG dealers aren't the only ones cashing in. On an evening when even Charo can command a pretty penny, top-flight entertainers are pulling in almost obscene amounts. The gold standard has been set by Barbra Streisand, who is being paid an unprecedented $13 million to perform two shows (tickets will go for $2,500) at the MGM Grand in Las Vegas. Andrea Bocelli turned down a reported $1.2 million offer to play the luxe Bellagio Hotel, opting to perform instead at the Javits Center. Rod Stewart is playing the Rio Hotel in Las Vegas for a rumored $3.5 million. Dueling divas Elton John and Tina Turner are briefly reconciling to perform at Las Vegas's convention center. David Bowie (joined, oddly, by the briefly reunited Split Enz) will perform in Gisborne, New Zealand, the first major city to usher in the millennium. Cher is playing Caesars in Atlantic City for an undisclosed sum. Madonna turned down an insulting offer of $1.5 million from an Indian grandee who invited her to perform at his family compound. Now the Material Girl is holding out for a better offer. Perennial New Year's party girl Grace Jones will be headlining at Studio 54. Mariah Carey is still choosing between different venues but swears she's not in it for the money. "I can't see being anywhere but onstage when 2000 hits," she says. Michael Jackson is collecting two fees for the evening: He's taking advantage of time-zone differences to perform in both Sydney and Honolulu.

FOR THOSE PLOTTING TO FLEE THE ISLE OF Manhattan, there is reassuring news from the FAA, which has poured billions into testing and is requiring its top officials to fly on New Year's Eve. A preliminary check performed in Denver in mid-April indicated to regulators that the worst-case scenario—air-traffic monitors going blank; planes landing in swamps, parking lots, your living room—has been eliminated.

And the prevailing myth that unless you've successfully scored airline tickets by now, you'll be stuck at home, is just that. In fact, you still have options; they'll just cost you. Dearly.

"Any travel agent who says it's impossible to book for the millennium is lazy," insists travel agent Bill Capo. "You just have to be flexible with times, dates, and locations." Though flights are available from Newark to West Palm Beach, for example, the best fare available on U.S. Air is $660 round-trip, as opposed to the $270 rate available at this time last year.

"The airlines are asking for payment in full and up-front, and they're not allowing people to cancel or change flights, because they're afraid they'll be stuck with all these canceled reservations at the last moment," says Blake Fleetwood of Planetarium American Express Travel. "As a result, the airlines are holding millions of dollars, and they, not the passengers, are earning the interest on all that money." To protect clients against the loss of nonrefundable tickets, travel agents are suggesting insurance this year. "The agents particularly like this," says Fleetwood. "Because they get half of that insurance money."

AFTER NEW YORK, THE MOST IN-demand New Year's Eve destination in America this year is Disneyworld, which has been booked solid since 1997. For more sinful sorts, there's Las Vegas, another domestic hot spot, which still has rooms available, at prices ranging from $1,000 to $3,000 a night. Even at these rates, prospective visitors must abide by strict rules: no refunds, full payment within two weeks of booking, and, in some cases, cash only. Steve Wynn's Bellagio is charging $6,540 for three nights, with a third of the bill due immediately, the remainder by July 1. Although rooms at the New York–New York hotel normally go for as little as $49 a night, New Year's rates at the mock Big Apple start at $2,000 for a three-night stay. The most expensive New Year's deal in the country is the one offered by the Ritz-Carlton at 36 of its hotels. Billed as the $100,000 Ultimate Experience, the three-night package for two includes his and her Bulgari watches, a butler dispatched to pack and unpack your bags, a chauffeured limo, and a private jet. So far, only two couples have signed on.

Internationally, the most hankered-for destination this New Year's Eve is the South Pacific, one of the first spots on the globe to see the new millennium. Dozens of giant cruise ships will be massing along the international date line, where they'll be joined by Geraldo Rivera, in his 60-foot

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boat *The Voyager,* accompanied by his wife and kids and a camera crew from the Travel Channel.

Fun-loving monopolist Bill Gates has taken 1,000 rooms on nearby Fiji, which comes equipped with its own landing strip. No one is sure what's going to happen on Tonga, a neighboring island that fleetingly had the distinction of being the first to welcome the millennium. Early last year, the king of Tonga signed over exclusive millennial rights to armaments heir Hussein Khashoggi, who promised a harbor party where guests, for $200,000 a person, could rub padded shoulders with the likes of Elizabeth Taylor and Henry Kissinger. Though cash-poor Tonga rejoiced at the prospect of so many rich, trend-setting friends of Khashoggi's coming to its shores, things, alas, haven't turned out completely as planned. Khashoggi's much-vaunted plans for the island—giant concerts, a massive fireworks display (did we mention Henry Kissinger?)—have yet to come to fruition, perhaps because the island offers only 700 hotel rooms and little in the way of plumbing. King Taufa'ahau Tupou IV is reportedly panic-stricken. "The king is afraid he's made a big mistake," reveals a source close to the situation. "There's nobody coming, and Khashoggi won't even let him have his own guests."

To make matters worse, Britain's venerable Royal Geographic Society recently ruled that the first place to greet the millennium is not Tonga but Pitt Island, a few miles east. "We've always known that we are the easternmost point in the world," says Pitt Island's Robert Lenauze. Lenauze, a farmer, is demanding $1 million from photographers eager to capture the millennium's first sunrise from his farm. "When my father bought this farm from his father-in-law 40-odd years ago, he said, 'It's not so big, only 1,000 acres, but if you're still around in the year 2000, you stand to make some money.' "

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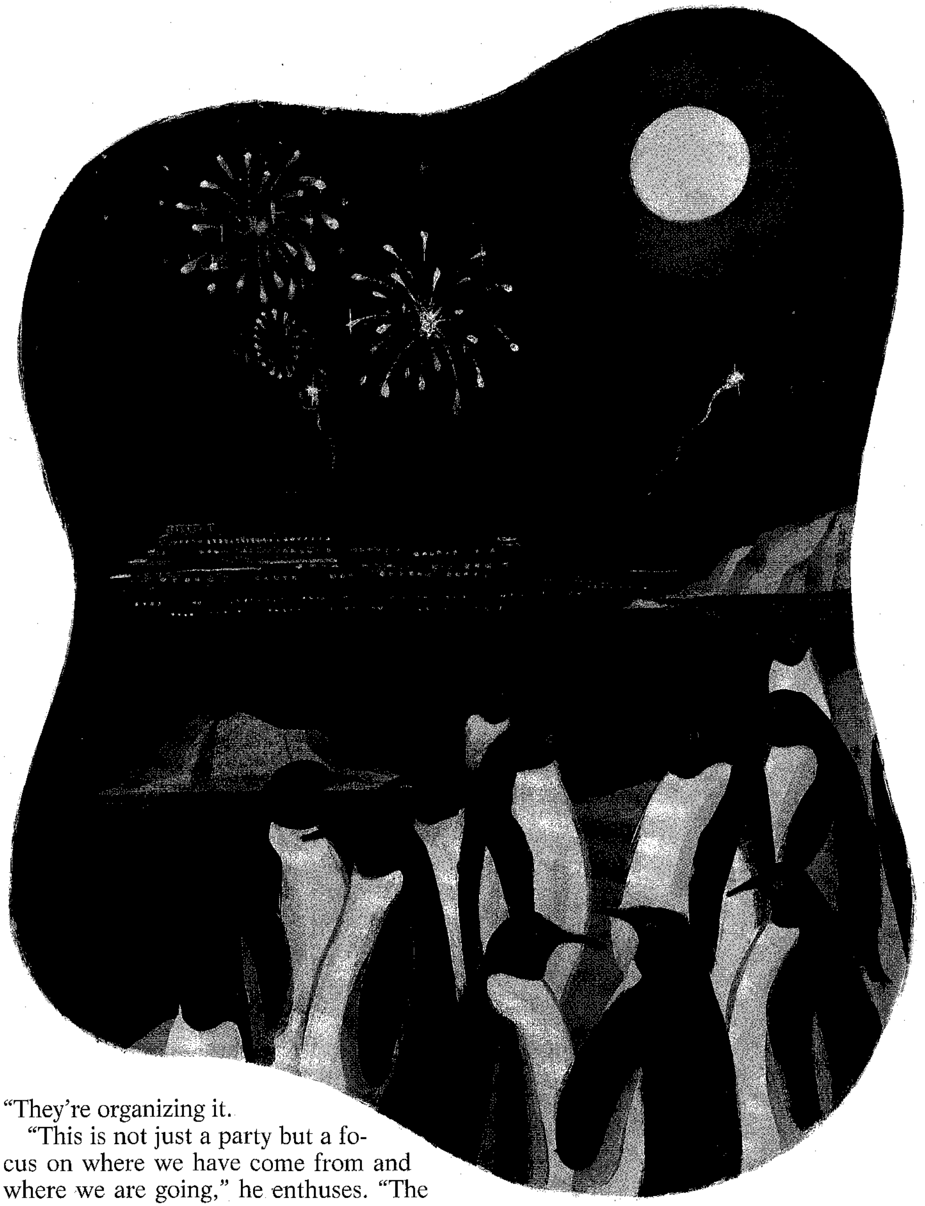


BORED WITH THE MATERIALISM OF Manhattan, event producers Mark Baker and Jeffrey Jah have decided that the new millennium calls for meaningful reflection. To this end, they are putting together a three-day "spiritual fest" in Bali, to benefit UNICEF, with tickets starting at $3,000 per person. "We've got Hindu priests, Buddhist monks, Catholics, shamans, Muslims," says Baker. And Jews? "Oh," says Baker. "They're organizing it.

"This is not just a party but a focus on where we have come from and where we are going," he enthuses. "The dawning of a new age."

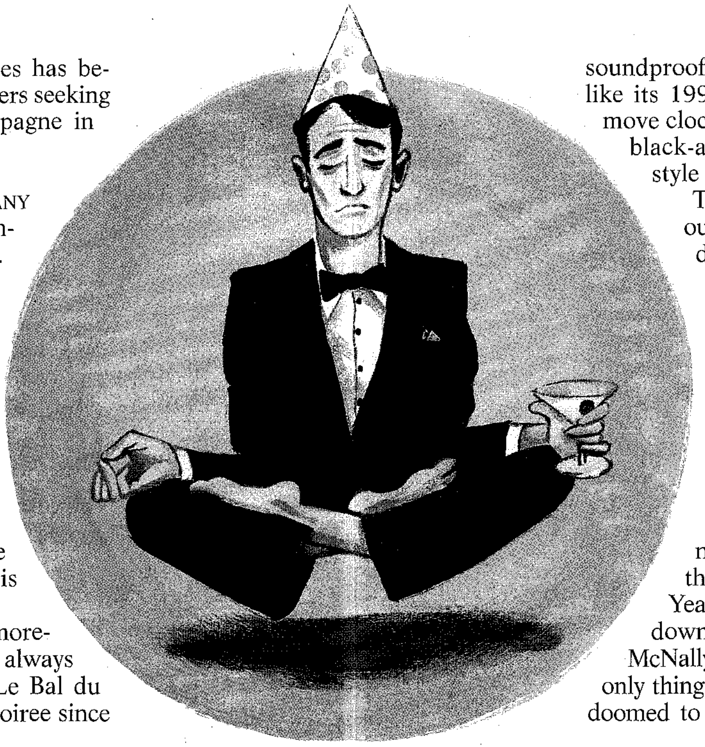
So, can anyone sign on?

"No!" Baker laughs. "You must be invited. It's a festival of love, but you have to be fabulous. Sean Penn, Mick Hucknall, and Johnny Depp are coming. And lots and lots of models."

That same can-do spirit is guiding 300 Eurocentric socialites to Havana for a weeklong affair called Cuba 2000, which organizers promise will be both "sparkling and serious." Jeff Salaway and Toni Ross, who own Nick & Toni's in East Hampton, are also thinking of organizing a trip to Castro country. It would be by private jet and cost $10,000 apiece, more than most Cubans' annual salaries. "If we don't do that, we'll set up a big heated tent on the beach in East Hampton," says Salaway.

Other spiritually inclined social types unmoved by the prospect of Bali and Havana may try Jerusalem, where the leaders of the three major Western religions—including, quite possibly, the pope—will preside over an interfaith religious ceremony. Or India, where the Oberoi Hotel is offering elephant rides around the Taj Mahal. Although the Muslim millennium won't start until 2580, Egypt has emerged as another New Year's destination. Tour companies are offering special packages to the Nile and the pyramids, though hopeful Western revelers may be unaware that New Year's Eve falls during the holy month of Ramadan, when alcohol is strictly forbidden. Strangely, this fact hasn't dissuaded Pink Floyd, which has signed on to perform *Dark Side of the Moon* at the pyramids on New Year's Eve.

More-adventurous travelers like Kate Spade are roughing it in the wild bush of South Africa, quenching their thirst with canteens of Krug. Nelson Mandela, meanwhile, will be in Cape Town, presiding over a 24-hour dance party for 2 million guests, including the Dalai Lama and Mandela's "goddaughter" Naomi Campbell. And there is still room available in Antarctica, which despite spewing volcanoes and subzero temperatures has become an odd favorite for travelers seeking a chance to chill their champagne in 20,000-year-old ice.



IN FACT, THERE ARE SO MANY choices that some people simply can't decide on just one. For them, TCS Expeditions is hosting a monthlong party aboard a private jet that will span the globe from Papua New Guinea to the Serengeti Plain for just $45,000. On New Year's Eve, jet-setting Scientologist John Travolta will be piloting his own plane around the globe, while Virgin's Richard Branson may be taking a slower course in his hot-air balloon.

But for those interested in more-down-to-earth delights, there's always Versailles, which is hosting Le Bal du Roy, heralded as the first big soiree since Marie Antoinette was beheaded. Guests will pay $2,500 to dress up like French royalty, munch on chocolate-covered strawberries, and maybe sneak a glance at "special guests" Pelé and Lee Iacocca.

"Everyone is quadrupling their rates!" wails a party promoter. "Even grade-B talent is charging a fortune!"

Just across the water, Britain's Millennium Commission has been a bit overzealous in its planning of the countdown. The government spent more than $1 billion for the construction of a massive millennial dome—an Epcot-like behemoth in Greenwich where the Spice Girls are rumored to be performing on December 31. Sadly, no one thought of public transportation, so ticket sales have been disappointing and the world's largest white elephant has turned gray from pollution. In desperation, the committee has decided to paint the rare animal bright yellow. (The government's other millennial initiative has been much more popular: Tony Blair's Labor Party is considering giving Britain's unemployed workers an extra week's bonus so they can properly celebrate the event.)

And in a nod to pre-millennial overload, London's Four Seasons is renting out its "Ignore the Madness" suite to the highest disgruntled bidders. The suite comes with blacked-out windows and soundproofed walls so guests can party like its 1999. The management will remove clocks and calendars and provide black-and-white films and fifties-style cuisine.

Those stuck in New York without plans may be well advised to do the same. Party girl Fran Lebowitz is sitting home for a change, ceding the evening to "the amateurs." Sony CEO Tommy Mottola, who is on the NYC 2000 Committee, says he is making plans in both Miami and New York, but "if I do anything, it will be something small with friends and family. It's not a night for a wild party. We do that every night anyway. New Year's Eve is the ultimate shakedown night." Restaurateur Brian McNally thinks he'll do the same. "The only thing that's for sure is that we're all doomed to disappointment," he predicts.

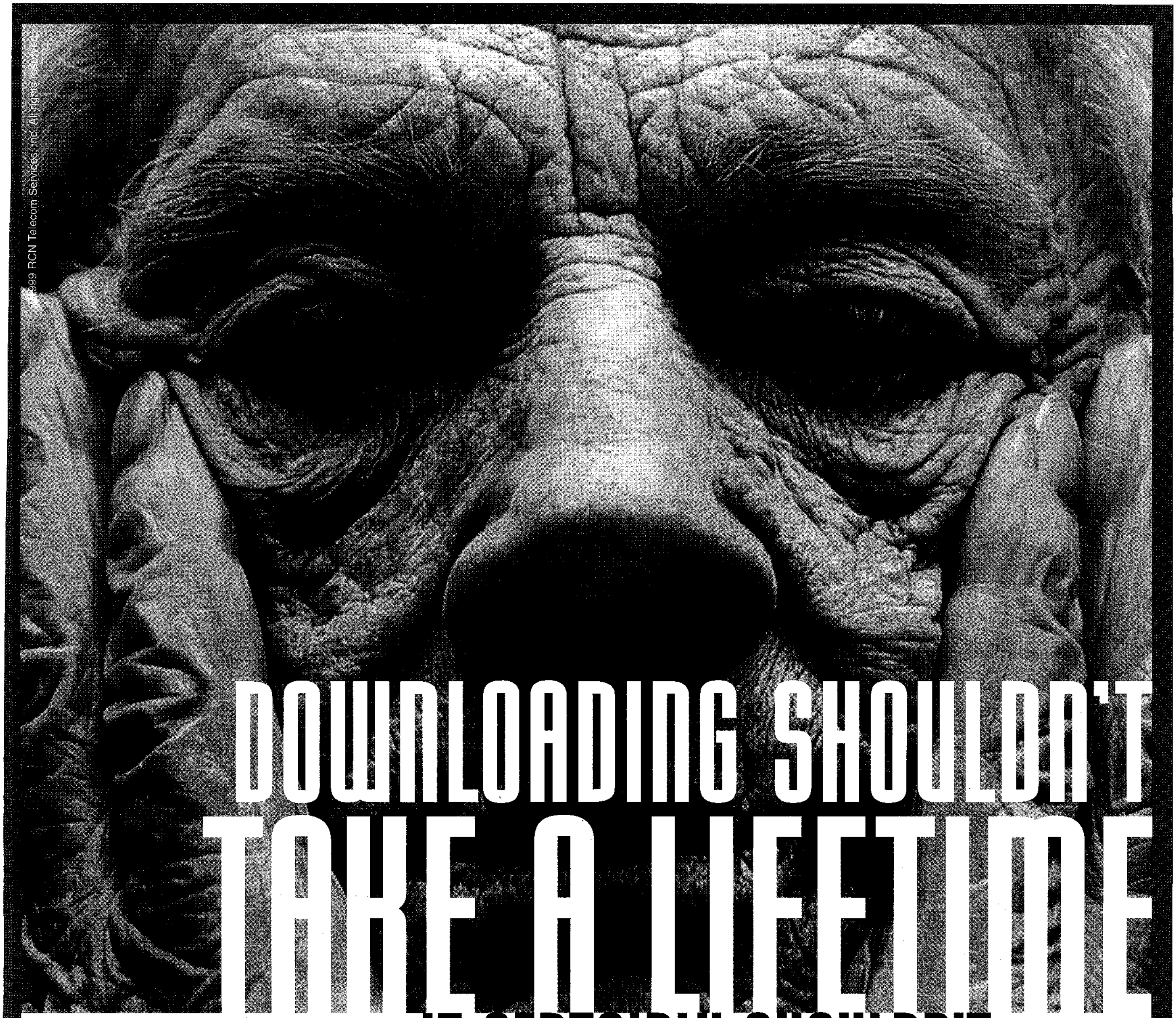
"There's bound to be mass depression that you're not having the fun that's expected of you, and the bills alone should send people into a downward spiral. What's this obsession with rushing around seeking fun in exotic places? It should be a time for quiet reflection about our bloody century rather than commercially driven debauched celebration. I think the healthiest thing is to be spontaneous, so I'll probably be sitting alone with a paper hat watching TV." That goes for us too. ▬

Additional reporting by Shane English, Julia London, and David Nemetz.

Square Deal

At least New York City cops know what they'll be doing New Year's Eve: Every one of them will be working. With more than 1 million people expected to mass into Times Square to watch the new Waterford-crystal ball shimmy down its pole, police say dozens of streets will be closed around the Broadway–Seventh Avenue axis, and the FBI is currently working with the NYPD to make sure nothing pops except champagne corks. All area hospitals will be on full alert in any case; at Bellevue, every administrator and doctor will be on duty, extra emergency-room staff has been scheduled, and no one will be allowed to go on leave until January 6. With a worldwide audience tuning in—including voters from Bay Shore to Buffalo—it's a safe bet the aspiring senator who's taken up temporary residence at Gracie Mansion will have his finger glued to the button at the stroke of midnight. As to who will accompany Rudy in Times Square—Mississippi laundress turned benefactor Oseola McCarty and paralyzed Chinese gymnast Sang Lan guest-starred in previous years—a shortlist is still being cobbled together. According to a City Hall source, you're eligible to share the mayor's spotlight if you are "someone who isn't necessarily a celebrity but is a significant heroic and inspirational figure that represents the spirit of the millennium." (Sorry, Monica.)

Giant video screens will simulcast celebrations around the globe as the triple-zero turnover occurs in successive time zones. In New York, a special "musical event" is being planned to tie in with a fireworks spectacular billed as the biggest in history. But rumors of a giant Central Park concert have been quashed by Parks Commissioner Henry Stern: "We have no secret plans to sneak Barbra Streisand in," says Stern. Meanwhile, the NYC 2000 Millennium Committee is planning a five-borough, family-oriented, *nonalcoholic* celebration for that night, featuring bands, a petting zoo, puppet shows, and dancing. Both the Long Island Railroad and Metro-North will be adding extra trains and security to protect against "drunk and disorderly nut jobs," says a Metro North spokesman. But cabs will be scarcer than spotted owls. Though Taxi and Limousine commissioner Diane McGrath-McKechnie says she expects 8,000 of the city's 12,187 taxis to be on the streets, she admits, "It's going to be a madhouse." Yes, there's always limo service. But since a Fugazy limo will cost $125 an hour for a minimum of ten hours, why not spring for a $3,000-an-hour helicopter ride? Or just do the Jiffy-pop thing at home: The late-night-talk-show hosts aren't getting the night off, even though booking guests *has* proved to be a challenge. Says Conan O'Brien: "We'll probably wind up with Tony Randall and Abe Vigoda." *Ken Frydman*



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Life Was a C

But now it's more like Carnegie Hall, where Diana Krall, the jazz pianist with the femme-fatale voice and soaring popularity, is about to make her headlining debut.

By Ethan Smith

GROWING UP IN THE MID-SIZE CITY OF Nanaimo, British Columbia, Diana Krall wasn't what you'd call a troublemaker. She hung out at her grandfather's diner, went skiing with her sister in the winter, and absorbed her father's love of jazz—listening voraciously to his collection of vintage stride, ragtime, and swing records. As a teenager, she went to just one rock concert, by Randy Bachman protégés Trooper, and was appalled by the pot smoking, beer drinking, and gum throwing. She'd never have tossed gum herself, not even at Trooper. But one Sunday shortly after she'd won a scholarship to study piano at Boston's Berklee School of Music, the 15-year-old Diana did something that truly distressed her parents.

"I come home after hanging out with my friends," Krall, now 34, recalls through elongated, north-of-the-border vowels. "And my dad's standing there, *shocked*! He goes, 'What the hell are ya doin' calling Marian McPartland?' I said, 'How'd you know?' ''Cause she just called you back!' " Figuring the host of NPR's "Piano Jazz" was an ideal source for career advice, the young musician had gotten her number from New York City information and left a message: "Hi, my name is Diana Krall. Just wanted to talk . . . I've got this scholarship and I'm thinking about what I'm going to do."

Though McPartland's reply was tersely realistic—"I don't know what I could possibly tell you from here"—it at least didn't discourage her caller, who ultimately accepted the scholarship and headed east. (The two are now friends; the elder musician has no recollection of the exchange, though she's since gotten an unlisted number.) Now about to release her fifth album, Krall has herself grown up into a deliciously understated pianist, with a femme-fatale alto perfectly suited to both updating standards and transforming more obscure tunes into instant classics. Her last two CDs spent more than a year each at the top of *Billboard*'s jazz chart; the more recent, 1997's *Love Scenes,* has sold over 700,000 copies, and her label, Verve, has even higher hopes for the forthcoming *When I Look in Your Eyes.* Last summer, Krall played the Vancouver stop of the Lilith Fair tour, alongside Emmylou Harris, Me'Shell Ndegéocello, and Sarah McLachlan and in front of a crowd of 17,000. "There's all these teenage girls up front, screamin'," she says. "I'm goin', 'Holy shit! What's goin' on here?!' It was great!" (It was also her first rock show since Trooper.)

Technically, Krall lives in New York these days. But on the rare occasion her relentless tour itinerary gives her a day or two in town, her schedule is a whirlwind of increasingly celebrity-ish obligations. Today, she's had to bump her lunch up to the improbable hour of 11:30 to make room for a mid-afternoon "media training" session ("In case I go on Howard Stern, you know?"). As she tucks into a plate of mixed antipasti at Trattoria dell' Arte, she looks across the street and offers that in June, her parents, whom she sees nearly monthly, will be coming to her headlining debut at Carnegie Hall. "You should hear my mother!" Krall laughs. "I had to tell her, 'You can't talk about Carnegie Hall anymore. It's stressing me out.' So now she calls it 'C.H.' "

Such success is, to say the least, unlikely for a cabaret performer. "When she was a child, her father played her Fats Waller records," says Verve Music Group chairman Tommy LiPuma, who produced all but the first of Krall's albums. "And then when she was a teenager, she had a Peter Frampton poster on her wall." LiPuma attributes Krall's broad appeal to her own appreciation for several decades' worth of popular music. "When you turned on a radio station in the forties or fifties," he adds by way of illustration, "you heard all kinds of music, from the Ink Spots to Charles Brown to Lester Young. There were no boundaries." Which is not to say Krall lacks a style; it's just a particularly catholic one. *Love Scenes*' "Garden in the Rain," for instance, was once a forgettable early-fifties pop number by the Four Aces. "It was almost comical," says LiPuma. "But the song itself, the lyrics, were beautiful. She turned it into a ballad and brought out the best part of the song; she figured out how to make it her own."

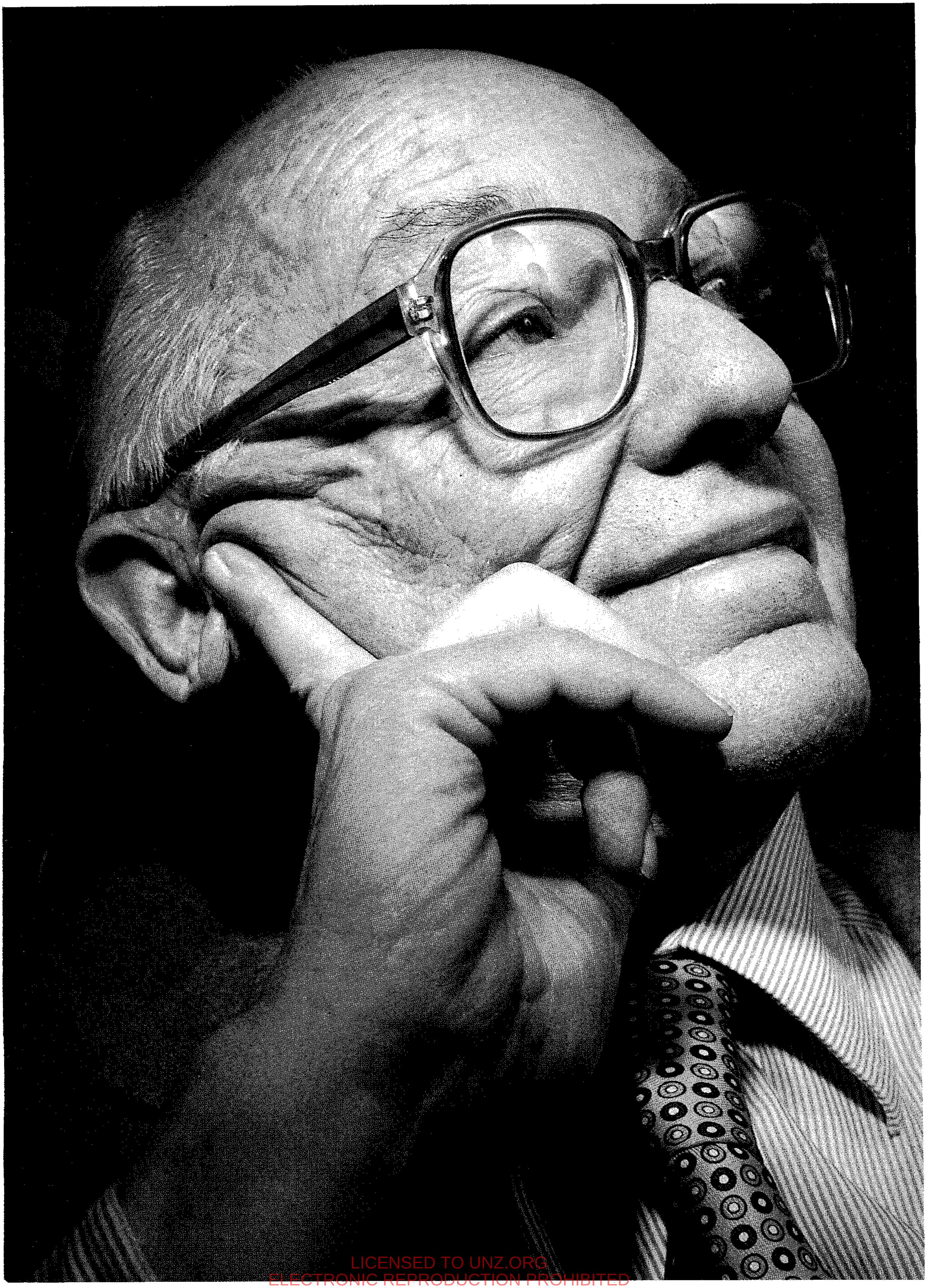
The C.H. gig is no anomaly: Krall has graduated from the *intime* nightclubs in which she got her start—and where she's most easily able to personalize the songs in her repertoire. Happily, though, she's adapted to her role as a big-theater player. Early in her career, Krall was able to transform sleepy settings like the Algonquin's Oak Room into rollicking roadhouses. Now she's developed a presence big enough to carry the hushed intimacy of her records to big halls. "I saw her open for Oscar Peterson at the Hollywood Bowl last year," says LiPuma. "There must have been 15,000 people there; you could hear a pin drop."

When she was preparing material for *When I Look in Your Eyes,* Krall listened intensively to João Gilberto's *Amoroso,* a 1977 masterpiece, also produced by LiPuma, of gorgeous, subtly orchestrated bossa nova. And half of her new album's twelve songs have the same syncopated feel (set by Russell Malone's guitar) and lavish but muted orchestral backing. In a further nod to *Amoroso,* which features several Brazilian-flavored renditions of American standards, Krall's new album opens with a haunting bossa nova take on Irving Berlin's "Let's Face the Music and Dance."

When I Look in Your Eyes is the first of Krall's albums to feature drums, strings, vibes—in fact, any instrumentation beyond piano, guitar, and bass. The more elaborate arrangements have troubled some fans and journalists. " 'Why didn't you just do the trio? It's intimate and it's nice and it worked,' " she says, echoing the inevitable criticisms a touch indignantly. "But it's not like I have a chain saw in my band!" ■

Photograph by Jane Shirek

abaret

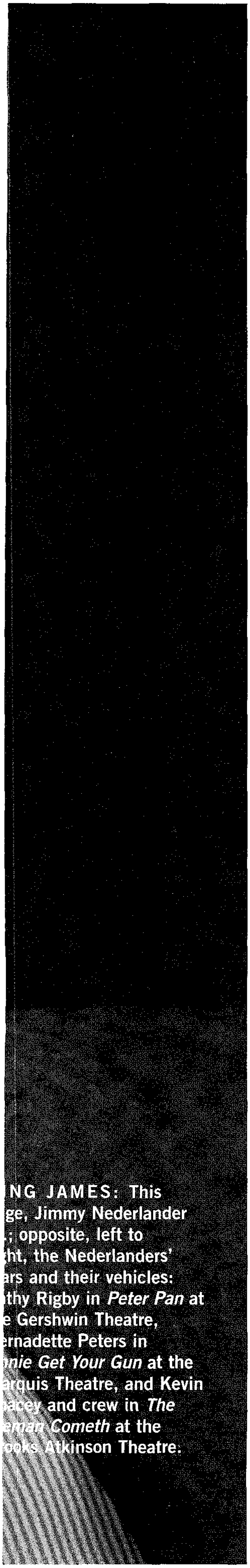


Jimmy Nederlander's Endless Run

Disney and the rest of corporate America have come to Broadway, but the patriarch of theater's last dynasty does business just the way he did when the city's hottest nightspots were Sardi's and the Stork.

By Eric Konigsberg

EVERY WORKING DAY, THE MAN WHO HAS FOR A LONG TIME NOW been the last patriarch of Broadway looks at himself in the mirror and is reminded of his failures. That's because James M. Nederlander's office bathroom, 21 stories above West 53rd Street, is hung with posters from the biggest flops to have played in his theaters. "Not just any flop goes up there," says Nick Scandalios, Jimmy Nederlander's young deputy. "They have to be somehow epic." After all, even the walls at Joe Allen, which also celebrate Broadway underachievers, haven't got room for all the flops. • And so when Jimmy Nederlander runs a comb through his silvern hair, working what remains of the forelock first, then administering an off-the-part downstroke to the left side, he sees an advertisement for *The Best Little Whorehouse Goes Public.* He sees an ad for *Shogun,* the musical. Along with his son, James L. Nederlander—who is known, slightly inaccurately, as Jimmy Jr.—and along with, to varying degrees, his brothers, Jimmy may own an extremely profitable multi-million-dollar company that controls more legitimate theaters than anyone else in America, not to mention a share of the New York Yankees. He may this week have on his mind any of the shows currently playing in Broadway houses he owns or manages—among them *The Iceman Cometh,*



NG JAMES: This
ge, Jimmy Nederlander
.; opposite, left to
ht, the Nederlanders'
ars and their vehicles:
thy Rigby in *Peter Pan* at
e Gershwin Theatre,
ernadette Peters in
nie Get Your Gun at the
arquis Theatre, and Kevin
acey and crew in *The*
eman Cometh at the
ooks Atkinson Theatre.

Photographed by Ken Shung

Annie Get Your Gun, and *Peter Pan,* all of which have been nominated for Tony awards, the winners to be announced June 6. But when he washes his hands, he sees an ad for the 1995 adaptation of *On the Waterfront.* (The production, with Ron Eldard as Terry Malloy, lasted less than a week, its fate seemingly announced when one of the actors suffered a heart attack onstage during a critics' preview.)

"I don't want anyone who works for me to forget," says Jimmy.

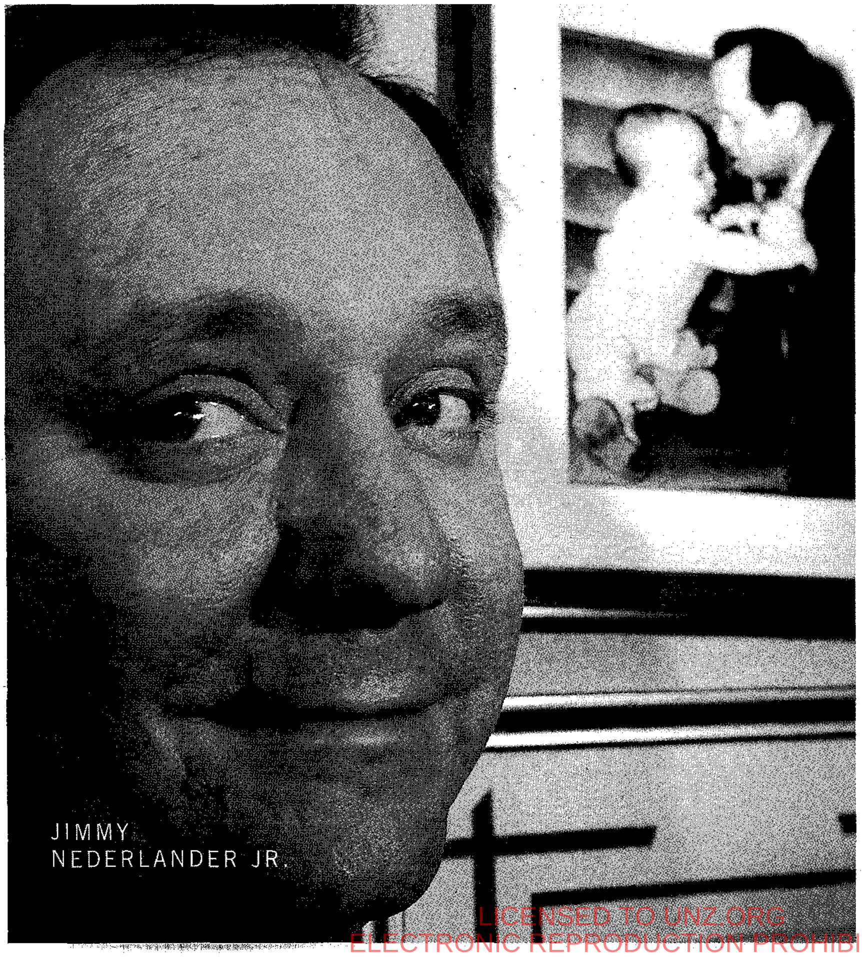
Jimmy is an owlish 77 years old, and these days is somewhat frail, the result of a stroke he suffered ten years ago. He is short, about five foot five or six, with the adenoids to match; wears square-shaped, clear-plastic eyeglasses; and walks with an aluminum cane, slowly, bringing one step even with the other before moving forward. In the sixties, he began buying up houses on Broadway and evolved from a highly pitched, sackcloth-wearing Jew from the Midwest to the principal challenger to the Shubert-family monopoly. Before that, his father, David T. Nederlander, ran the family business operating theaters in Detroit—including a partnership in the Shubert-Lafayette Theater.

"Jimmy never complained about reviews," says F

Life is good for Jimmy Nederlander. The way Broadway's been going, he might as well have a license to print money. Theater owners always do well, so long as their houses aren't dark. It's only the producers who suffer when a show struggles. With nine theaters under its control, the Nederlander Organization is the second-largest of the three companies that dominate Broadway. The Shubert Organization owns sixteen theaters outright and half of another, and Jujamcyn owns five. The Nederlanders' stable is bigger than the Shubert's, however, once you add up their stake in another fifteen theaters nationwide and in London.

Jimmy often says you can't pick a hit from a flop. "Nobody can," he'll tell you. Where other theater owners and producers in town engage in a lot of thought and hand-wringing in deciding what will go onstage, Jimmy says, "I trust my gut." Which is another way of saying that theater isn't—shouldn't be—rocket science. Just ask him how he settled on some of the productions currently playing his theaters.

The Iceman Cometh, at the Brooks Atkinson? "Well, Kevin Spacey, he's a big star. And then we got that other guy—who's that?"


JIMMY NEDERLANDER JR.

"Tony Danza," says Scandalios, who stands beside Jimmy's desk, on the phone.

"When names like that come up, you usually get great advance," Jimmy says. "We got $5 million in advance ticket sales on that."

Disney's *Beauty and the Beast,* at the Palace? "Well, Disney," says Jimmy.

Peter Pan, at the Gershwin? "Families like it."

Footloose, at the Richard Rodgers? "Well, that was a successful movie; the musical was produced by the Dodgers, who we've done a lot with. Of course, they came to us with *High Society* a year ago, and I didn't like that."

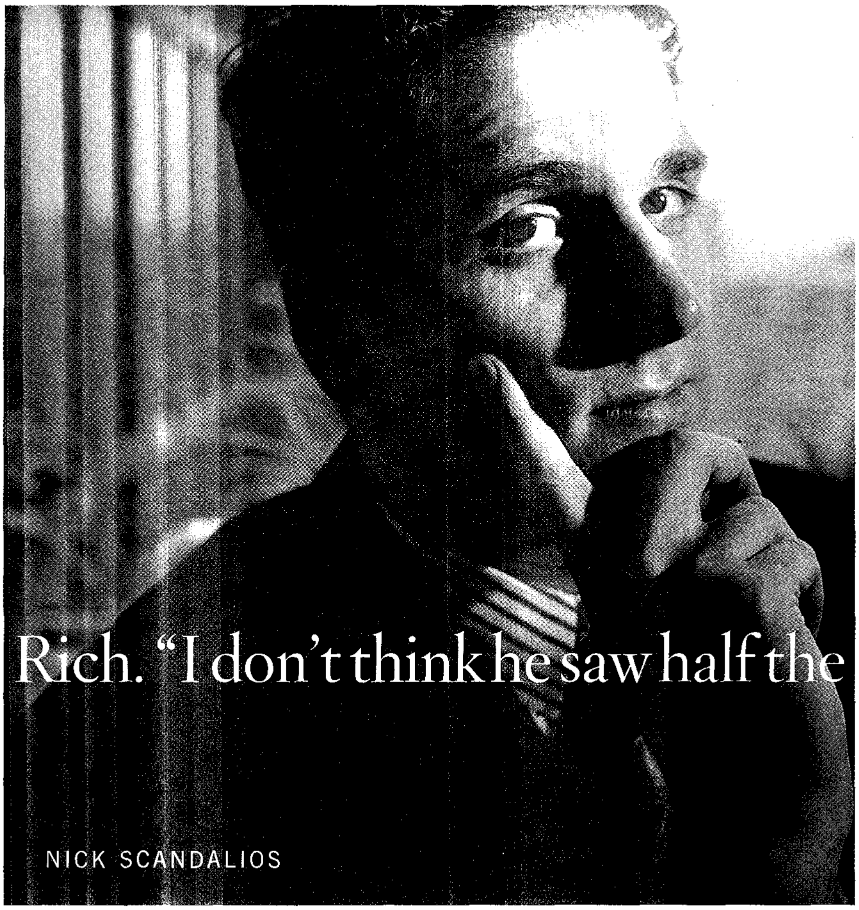
So why'd he choose one and not the other? "Don't ask me," Jimmy says. "I go with my stomach up."

STOMACH-UP JUDGMENT IS RARER AND RARER on Broadway these days. Broadway's legendary producers, from Florenz Ziegfeld to Leland Hayward to David Merrick to the young Hal Prince, are now a memory, displaced by vast entertainment companies like Disney, SFX, and Cablevision—and the primary result is lowest-common-denominator spectacles like *Footloose* and *The Scarlet Pimpernel* (another production that is in a Nederlander theater). The Nederlander Organization has long been the most quotidian of the theater businesses, the sort of company where deals are still made (when lawyers will allow) on a handshake and a smile, to crib a line from *Death of a Salesman.*

In fact, the Nederlander Organization is the only one of the big three that is run by its owners. The chairman of the Shubert Organization, Gerald Schoenfeld, answers to the board of a foundation; Rocco Landesman is in charge of Jujamcyn, but the money that built his theaters comes from James and Virginia Binger (she's the heir to a founder of 3M).

In many ways, the Nederlanders seem to have time-traveled here from mid-century, Sardi's-era America. With their theater archipelago stretching from here to California and including points across the Midwest, the Nederlanders' power base is a vestige of a society in which the center of America—"the road," in showbiz terms—really was a happening place. Besides Jimmy, the cast includes his brothers Joey and Harry, who have been involved with the theaters in Detroit and San Francisco, and Robert, a lawyer in New York. There is also a sister, Frances Kohn; a fifth brother, Fred Nederlander; Fred's daughter, Amy Nederlander-Case, a producer on and Off Broadway; and Robert's wife, Gladys Ned-

Production photographs: preceding page, left, Craig Schwartz; center, Junichi Takahashi; right, Joan Marcus.



NICK SCANDALIOS

Rich. “I don’t think he saw half the things he booked.”

erlander, who produces television documentaries. (The Nederlander who got the most ink in the past year was Robert’s son Eric, made famous when his new bride, Jessica Sklar, ran off with Jerry Seinfeld.)

“They really are the only showbiz family left in the American theater,” says Peter Schneider, the president of Disney studios. “And dealing with them is just like doing business with a family. They’re like a mom-and-pop store—there are no rules. Just because you’re talking to Jimmy doesn’t mean you’re talking to Harry, or to Joey. They can be all over the place.”

JIMMY’S DESK IS A STANDARD-ISSUE OFfice-supply-store model, circa 1965. On the walls of his office there are framed newspaper clippings and pictures of old theaters, of his father, and of his parrot, Hank. His wife keeps the eight Tonys he’s won for producing at home. On the credenza near the window, Jimmy has a large crystal bowl full of ketchup packets.

A compact man with rounded features enters from the next office and kisses Jimmy on the head. It’s Jimmy Jr. He is 39 and wears a shiny double-breasted suit, an Hermès tie, and black Mephisto walking shoes. He wants to talk about casting for *The Big Street*, an adaptation of the old RKO movie they’re planning to put on come fall.

“Whaddya think, Dad, should we put names in it or let the show be the name?” Jimmy Jr. says.

Jimmy Sr. winces. “You’ve got to get a name. I’d like to get Linda Eder for that one. But they have to finish writing it first.” The play’s book is being updated by Warren Leight, who wrote *Side Man*. “You need a big star for the woman. The problem with real big stars is, they don’t like to stick around for more than a few weeks.” Jimmy Jr. suggests Faith Prince for the Lucille Ball role. Jimmy Sr. says he could see Kevin Costner in the Peter Fonda role.

Jimmy Sr. flips through a copy of *In Theater* magazine, running his finger down the edge of the page each time he flips it. The cover touts Natasha Richardson in *Closer*. “She any good?” he says, holding it up. “My wife loved that play. Her taste and mine don’t always jibe. She’s esoteric. I’m a commercial-theater man. I’m interested in plays that will run a long time.”

“He says that, but you know he’s done all the Royal Shakespeare Company plays,” says Scandalios, who has entered the room. “He did *Orpheus Descending*, with Vanessa Redgrave, when everyone else was afraid of her politics.”

“I like her,” Jimmy says. “The name of the game is booking. For example, I don’t like doing plays about cancer. My niece Amy did *Anne Frank*, which I didn’t like the idea of. I think we’ve had enough of that Holocaust business. I mean, how many . . . You can beat a horse to death, you know?” He smiles and changes course. “Next, we’re going to do *Eight Days With Scandalios*.”

Jimmy heads to the bathroom.

“God, isn’t he amazing?” Scandalios says.

When Jimmy goes through his mail, there is an invitation to a reading of *Finian’s Rainbow* at the Kaufman Theater. “Now, that’s one,” he says. He tells a story of first seeing the play and putting up money to move it from Seattle to Detroit 50 years ago. “God, there are a lot of great numbers in that.” He begins to sing: “How are things in Glocca Mora? Dee dee dee dee, dee dee dee dee.”

ALTHOUGH THE THEATER HAS ENJOYED A FInancial boomlet over the past five years, the case grows stronger that if you closed down every musical, revival, English play, and production with a big Hollywood star in it, you’d have nothing left. Certainly, all the Nederlander houses would be dark.

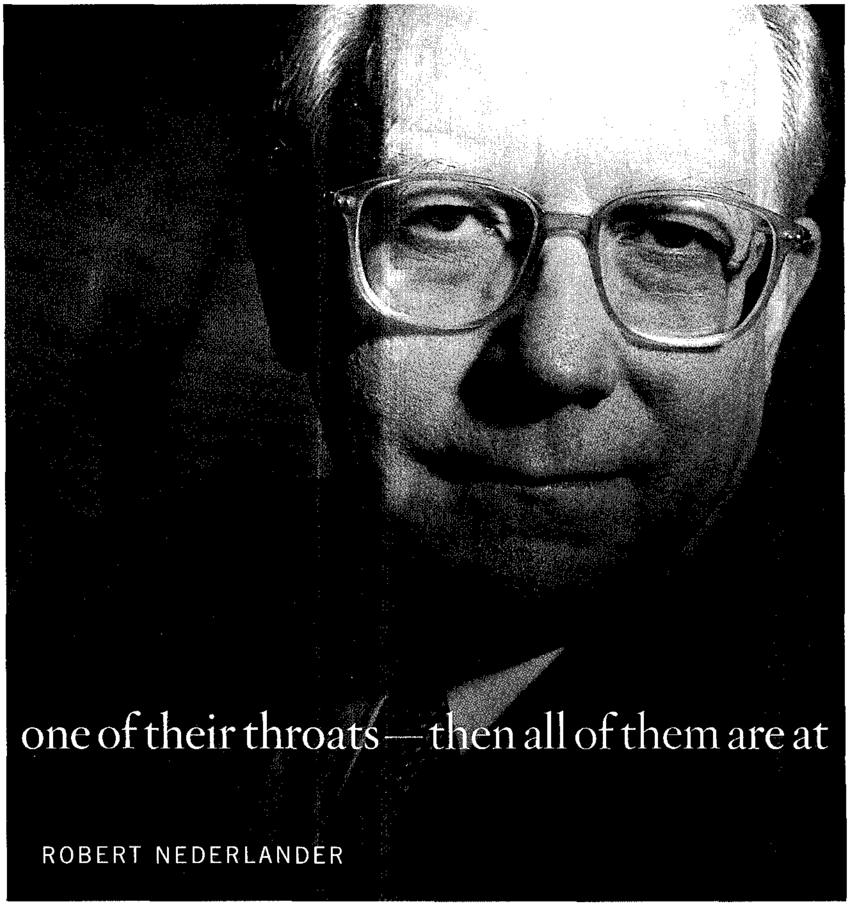
With the most avowedly down-the-middle taste, not to mention a collection of enormous, extravaganza-ready barns—the Brooks Atkinson is currently the Nederlanders’ only true playhouse in town—they tend to book only the most accessible musicals, often musicals that Shubert rejected. Jimmy has signed an adaptation of *Saturday Night Fever* for the Minskoff and wants to do a revival of *Same Time Next Year*—the original production ran for five years—but is looking for the right director. He’s also considering a remake of *The Rainmaker* that the producer Anita Waxman is shopping around,

Jimmy’s colleagues will tell you that everyone shares the blame for the glut of lower-brow productions. “Now that times are good, all the theater owners can keep doing *Brigadoon* again and again,” says the producer Fred Zollo, who is typically involved in highbrow plays, a few of which have played in Nederlander houses.

One producer calls the Nederlanders “the Avis of Broadway, if not the Budget Rent-a-Car.” Shubert owns more of the city’s grande dame musical theaters—the Shubert, the Imperial, and the Majestic, for instance—and keeps them in better shape. Joey Nederlander says the Nederlanders lost *Les Misérables* to Shubert’s Imperial Theatre when they tried to convince the producer, Cameron Mackintosh, that the faulty air-conditioning in the Mark Hellinger Theater worked. The only time the Nederlanders’ frugal propensity to let their houses go to seed—the famously worn-out seats and carpeting, unkempt ushers, crumbling drywall in the lobbies, and visible electrical tape—was useful was when they opened the dormant Nederlander Theater to take in *Rent:* The house was an inspired fit for a downtown play about starving bohemians.

AT THE HELM OF BOTH OF THE Nederlanders’ competitors are men for whom the theater is a calling rather than an inheritance. Before he was made president of Jujamcyn, Rocco Landesman produced musicals, had his theater criticism published in the *Wall Street Journal,* taught dramatic literature at Yale, and helped write two of Jerzy Kosinski’s novels. When Gerald Schoenfeld began representing the Shubert family in the fifties, he was a real-estate lawyer, though he quickly became enamored of Broadway and is known for his susceptibility to basking in the company of “talent”—actors, writers, and directors. “We think about shows and actors and the spirit of Broadway,” his late partner, Bernard Jacobs, once told the New York *Times.* By contrast, Jacobs said of Jimmy Nederlander: “He worries about theaters—whether he can fill them up or not.” (Schoenfeld declined to be interviewed for this article, saying through a spokesman that he does not like to talk about the Nederlanders, though it’s generally agreed by both sides that the enmity that existed for decades between them is over.)

“When somebody else is at one of their throats—then all of them are at th


ROBERT NEDERLANDER

Jimmy is the first to agree with this. “We run a moving company,” he says, “We move people in and we move them out.”

“At the *Times,* Jimmy was an anomaly because he was the only Broadway producer who never complained about reviews,” says the paper’s op-ed columnist Frank Rich, who for thirteen years was the paper’s chief theater critic. “He had no pretense. I don’t think he saw half the things he booked. Gerry Schoenfeld probably saw *Amy’s View* twice in London before they brought it here, and he probably gave David Hare notes about the performance.”

Once, as a guest at a luncheon held by the *Times’* culture department, Jimmy was asked what had compelled him in 1981 to produce *Nicholas Nickleby,* the eight-hour, two-session adaptation of Charles Dickens’s novel, a wildly risky, critically successful play on which the Nederlanders grudgingly collaborated with the Shuberts.

“That’s a good question,” Jimmy said. He suggested the answer could be found by asking Liz McCann, a producer who had once been his assistant.

ANOTHER DAY AROUND 1:30, FOOD ARRIVES from the deli downstairs, and Jimmy Jr. and Scandalios join their boss at the conference table opposite his desk. (Before the stroke, Jimmy usually took his lunch at ‘21’ and ate breakfast at the Plaza Hotel.)

Scandalios, tall and square-faced, cuts Jimmy Sr.’s food without hesitation.

“This isn’t a chicken salad,” Jimmy Sr. says.

Scandalios passes him the foil platter. “It’s a salad with chicken. It’s what you had last week.”

Only 33, Scandalios has worked for the Nederlanders from the time he was just out of college, first as Jimmy Sr.’s assistant, then rising during a shakeout period in 1992, when the Manhattan district attorney’s office investigated allegations that one or more of the Nederlanders’ employees was skimming money from the Lunt-Fontanne’s box office (no charges were ever filed).

Scandalios is involved in all the booking decisions for the theaters and serves as a line producer on odd plays the Nederlanders produce. Jimmy Jr., by contrast, has a hand in all his father’s endeavors but has been most involved in putting on rock concerts, as well as a stunt by the downtown magician David Blaine. Where Jimmy Jr. never took an interest in school theatrical productions while growing up in Detroit—his mother, who raised him, was divorced from Jimmy Sr. when their only child was young—or during his truncated time in college, Scandalios was a drama jock, starring in *West Side Story* and *Evita* at Boston College and running a community theater on Long Island during the summers.

Lunch is interrupted by the phone. Scandalios, who has been negotiating for the Nederlanders to run a theater being built in Hollywood as the new location for the Oscars ceremony, takes the receiver, talks for a while, then hands it to Jimmy Sr. with a look of disapproval.

“Nick’s adamant,” Jimmy Sr. says into the phone. “He won’t do it.”

“It has nothing to do with the rent they want, but I think they’re paying performance numbers,” Scandalios whispers.

“He’s paying something,” Jimmy Sr. tells the person on the line, one of his lawyers. He gives the phone back to Scandalios, then drinks his soup from the container.

“It’ll make lots of money with the Academy Awards,” Jimmy Sr. says. “So what are we going to do with the other eleven months?”

“No one can pick the future of a show,” Jimmy Jr. says. “That’s one thing I’ve learned from my dad. They’re expecting these unreachable goals per cap from the earnings.”

“They’re business guys, trying to negotiate a theater deal,” says Jimmy Sr. “Complicated guys—they complicate the deal with a lot of small shit.”

Jimmy Sr. often refers to his son and Scandalios as “the future of this company,” as if trying to offset the industry perception that Jimmy Jr. is the weak link. The reputation was bolstered by his having worked for several years overseeing the theaters' concessions business, and by his promoting a Shari Lewis and Lambchop show by giving free passes to the Patrolmen's Benevolent Association.

If the sitcom life of the Nederlanders were made into a movie-length passion play, Scandalios's character might be modeled on Andy Garcia's in *The Godfather, Part III.* His ambition is a subject of debate on Broadway; sometimes he's known as "the eponymously named Nick Scandalios." Once, he told me, "A lot of people think I'm Machiavellian. Or else they assume I'm the beneficiary of some kind of nepotism, having a position like this in a family business."

While the official line is that Jimmy Jr. will take over when his father dies, there has been talk that the family could sell the theaters off to a company like Disney or SFX. It's also possible Jimmy's wife, Charlene, who is considerably younger than he (though good luck finding out how much younger), wants control.

y's throat. That's their ultimate rule: No one is allowed to fail."

In both Nick's and Jimmy Sr.'s offices, there's a framed photograph of a highway restaurant called Nick & Jimmy's. "There's certainly a very filial relationship between Nick and Jimmy Sr.," says Liz McCann, who has known Jimmy Jr. since he was 5. "Nick's a good Greek, and he gets along with everybody in the family. The Jimmy Jr. situation could have been troublesome, but Jimmy Jr. handles it without resentment. Remember, he's an only son with a lot to prove to his father and to everyone else. I think he's going to be a repeat of his father, taken for granted as a rather sweet, *nebbishe* guy, but the ambition and the brains are there," McCann continues. "It's a Nederlander trait to be underestimated."

BOTH JIMMYS SHOW UP FOR the unearthing as David Blaine's week-long, Houdini-esque "burial" in a tank comes to a close. Also present are Scandalios and Donald Trump, who has donated his West Side property for the event. There's a good TV-op moment up on the podium, and Trump says, "Let's get both you guys in this," before wedging himself between the two Nederlanders. The cameras are about to roll when Trump stiffens. A good-luck wreath that was left for Blaine is behind them, obviously in the shot. There's a banner affixed to it that says: MAY THE FORCE BE WITH YOU/FROM SHAWN MORTENSEN.

"Who's Shawn Mortensen?" Trump says. Nobody answers. (He's a photographer and rock-video director.)

"Can we do something about this?" Trump says.

Scandalios carefully detaches the banner from the wreath. When everybody turns away, he leaves the banner on the ground.

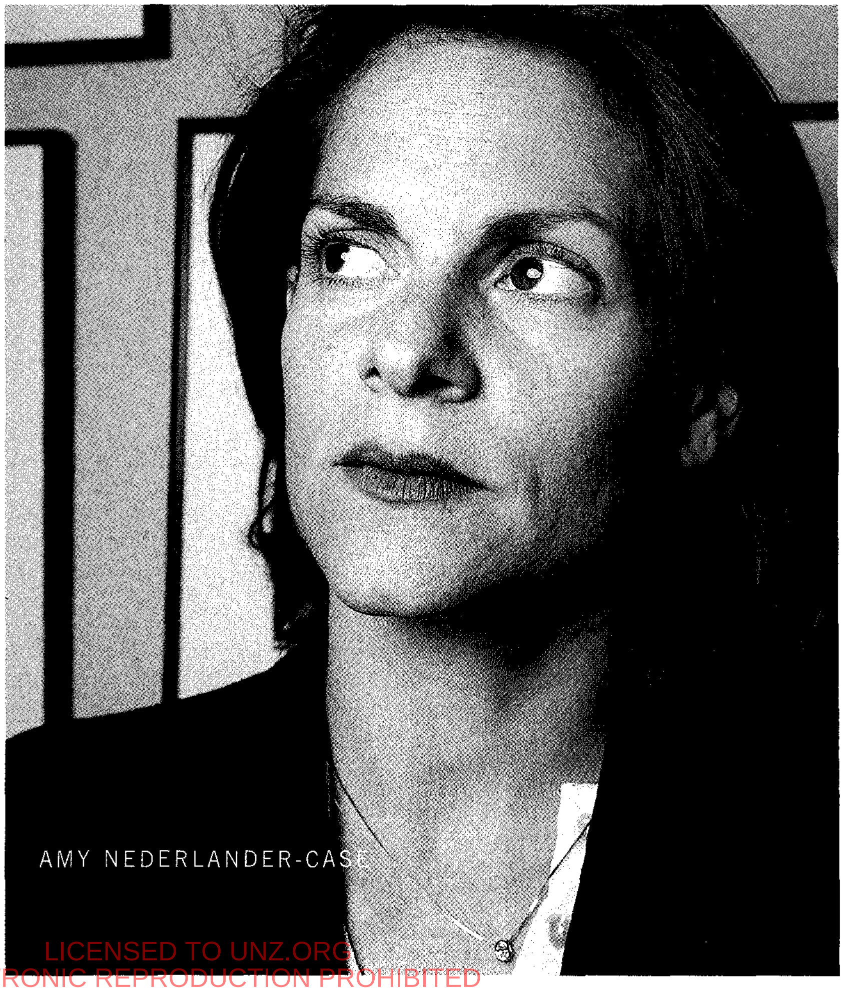
"He's not a bad guy," Jimmy Sr. says of Trump back in his office. "Worst thing you can say about him is he's ambitious. What's wrong with that? They said that about George Steinbrenner, too, and he's my best friend. They said that about me." By *they* he means some vaguely defined ruling class, made uncomfortable by aggressive newcomers.

So what was the root of Jimmy's ambition? "It was always the Shuberts," he says. The Shubert brothers, Lee and J.J., were the sons of a peddler in Syracuse and, early in the century, had taken on the syndicate to build their own empire.

The government bust-up of the Shuberts' control of live theater in 1956, forcing them to sell twelve theaters in six cities and alter their restrictive booking methods, is what opened the business to Jimmy: His father, David T. Nederlander, took over ownership of the Shubert-Lafayette, in Detroit, a theater in which he'd previously been the Shuberts' partner. He claimed the Shuberts tried to force him out, and for months, the two families fought over $2,100 worth of lobby furniture. Meanwhile, the Shuberts rolled their holdings into a not-for-profit foundation and in the seventies lost control to their lawyers, Schoenfeld and Bernard Jacobs. (Jacobs died in 1996.) Their operating as a foundation has relieved the Shuberts of many of the theater's market pressures, and it has always burned the hell out of Jimmy Nederlander.

"God, we hated their guts," Jimmy says. "J. J. Shubert, if you spent $5, he'd write you a letter about it." Many of the greatest moments in Nederlander history still have to do with beating the Shuberts out for shows.

By 1965, Jimmy had theaters in Cleveland, Chicago, and Minneapolis, but the rivalry led him to New York, where he purchased the Palace Theatre on 47th and Broadway. "My father said I was nuts to go to New York," he recalls. "I remember telling him, 'D.T., if it's good enough for



AMY NEDERLANDER-CASE

Shubert, it's certainly good enough for me.' ”

There were other circumstances that instilled in Jimmy an underdog mentality. Gone broke by way of the Great Depression, his parents were forced to move with their six children into their summer home in Bloomfield Hills. While D. T. and Apple Nederlander (née Sarah Applebaum) kept Jimmy's brother Harry at Detroit Country Day School because he was older, they pulled Jimmy, their No. 2 son, after the third grade and installed him in public school “in a very poor neighborhood” in Keego Harbor. “My brother was up there associating with the Fishers and the Knudsens, and I was associating with—I don't know what,” he says. “Do you call that discrimination? It was the biggest comedown of my life.”

Jimmy was the first of his siblings to go into the family business. He dropped out of the pre-law program at the Detroit Institute of Technology when he was 18 and went to work at the box office of the Lafayette for $25 a week. He served as a treasurer in the traveling Air Force production of Moss Hart's *Winged Victory,* playing Broadway and making his first New York connections. “My brothers, they waited to follow me into it,” he says. “Eventually, there was a lot here for them to do.” (“Somebody had to run Detroit,” says Joey Nederlander. “Detroit supported us. New York certainly didn't then.”) On the road and in New York, where he amassed ten theaters between 1965 and 1985, Jimmy produced hundreds of plays—something the Nederlander Organization today does less of than its competitors—forming relationships with the producers David Merrick, Alexander Cohen, and Emanuel Azenberg, among others. Yes, there have been a lot of good decisions. *Fiddler on the Roof* was born at the Nederlanders' Fisher Theatre in Detroit. Jimmy co-produced *Annie* in 1977, when nobody had been interested in a musical based on the comic strip. In 1973, Jimmy put up money to help his friend Steinbrenner purchase the Yankees, and brought in his brothers. Robert Nederlander, a lawyer who's eleven years younger than Jimmy, ran the Yankees as the team's managing general partner for sixteen months in 1990–91.

“They're all interlocked; I swear to you, I don't know who owns what,” says Azenberg. “They bicker all the time. Except when somebody else is at one of their throats—then all of them are at that guy's throat. That's their ultimate rule: No one is allowed to fail. But as for who has all the money, or who was D.T.'s favorite—only they know.”

Photographs: left, Joan Marcus (2); right, Joan Marcus/Photofest.

“I gave Jimmy Nederlander class,” sa

“THE STORY OF THE NEDERLANDERS IS A story of great success, but at a price,” Azenberg says.

What price, exactly, does he mean?

“Well, look how many marriages they've had.”

Divorce almost always enters the conversation when the conversation is with a Nederlander man. It seems to be the family curse. One morning in his office, which is down the hall from Jimmy's, Robert Nederlander is talking about the muddled nature of the family's holdings and can't help himself. “There are a lot of properties that involve some collection of more than one of us,” he says, then lets out an uncharacteristic giggle. “We stick together, even if we've had a lot of different sisters-in-law in the family.” Why is that? More giggles, even more uncharacteristic. “Well, it's a show-business family.” Indeed, Robert is on his second wife, same as Jimmy—though it's his third marriage, since he married and divorced his first wife twice. (Why? “Who the hell knows?” he says. “She chased me until she got me a second time.”) Harry and Joey have been married twice. Only Fred stayed with his first wife.

“Everyone believed we were going to get somebody like our mother,” Robert says. “The mother who catered to her kids—nobody wanted to give her up. And we all expected for somebody to be like that for us, and sometimes we were disappointed.”

Apple's sons have been difficult to please, perhaps because she was, too. She often spoke of keeping a notebook on her children's spouses in order to keep the names straight, and when she saw them last, and what her impressions had been.

Last month, Jimmy and his second wife, Charlene, celebrated their thirtieth anniversary with a big party at the St. Regis. Charlene looks to be a very young 60, with burnished red hair and a nice complexion. They met in a restaurant in Arizona, where he was visiting his father and she was in the process of a divorce. “I gave Jimmy his nudge,” Charlene says. “When he bought the Palace, he said to me, ‘Nobody knows who Nederlander is,’ and I said, ‘They will.’ He said, ‘I don't care,’ and I said, ‘But I do.’ And I gave Jimmy Nederlander class. You don't know—he used to wear short socks.” The first trip to London for either of them was in 1969, the year they married. Alex Cohen remembers Charlene wearing a Chanel suit and “about $800,000 worth of diamonds and sapphires” for a drive in the country. When Cohen pointed out Buckingham Palace, Jimmy asked, “What's playing there?”

Jimmy and Charlene live at 510 Park Avenue but plan to move across the street within the year. Robert's wife, Gladys Nederlander, says this is the result of a turf war. A few years ago, when Gladys and Robert moved into 510 Park, one floor above Jimmy and Charlene, she says, her sister-in-law asked her not to take her husband's name. “She said she was the only Mrs. Nederlander in New York,” says Gladys.

What Charlene says when Gladys's name comes up: “Oh, Gladdie? How's her mind? Because I heard she was forgetting things.”

What Gladys says about Charlene: “If

I produce something and Jimmy puts up money, her name has to go on it. You see, normally if Jimmy's involved, it's just his name. She likes to pretend she's a producer."

Stewart Lane, a producer who also owns half the Palace Theater in a partnership with the Nederlanders, visits Jimmy's lunch table. A former stage actor, he has a foppish streak, with a heavy mustache and French cuffs. He stopped by to talk about a show he's directing in the Berkshires this summer; he wants to get it in a Nederlander house come fall. He also is making his pitch to produce *The Big Street.* And there's the matter of Disney's impending production of *Aida,* for which the Palace will probably be rented.

HITS AND MISSES: Patrick Page in *Beauty and the Beast* (left); Alan Campbell and Glenn Close in *Sunset Boulevard* (below); Margaret Illmann and Steve Barton in *The Red Shoes* (below left).

"Jimmy?" Lane says. "How long's it gonna be until we get the deal signed on *Aida*?"

Jimmy doesn't look up from his *Variety.* This is an old negotiating tactic of his, Scandalios likes to explain (sometimes even explaining it to the victim while Jimmy is in the middle of pulling it off).

is wife. "You don't know—he used to wear short socks."

Charlene comes into the room, and she and Jimmy try to name all the homes they've lived in together.

"Three houses in Southampton," Charlene says. "Two in La Costa."

"Two in Arizona," Jimmy says.

"In L.A., you were in Bel Air once and Beverly Hills once," Nick Scandalios says.

"There was Henry Mancini's house," Jimmy says. "Holmby Hills."

"We're up to fifteen total," Charlene says.

"But if you count places you rented, it's eighteen or nineteen," Scandalios says.

"In New York, there's 510 Park Avenue," Jimmy says. "The whole time."

"No, originally, you were at 58 West 58th Street," Scandalios says.

"Oh, God," Charlene says. She leaves the room.

Jimmy reads the paper in silence for a while. Eventually, Lane stands and says, "So, Jimmy?" No answer.

Charlene walks by the doorway and mouths the words "Is Stewart still in there?"

He is.

"Dammit," she whispers, waving her fists in the air.

ANOTHER DAY IN THE LIFE OF Jimmy Nederlander, another day of family and colleagues behaving like suitors and putting up with one another because in the end they just want to keep the old man happy. It's not at all clear that any of his survivors will be fit to run the business when he's gone. "It may seem like a simple operation, but Jimmy did something right to build it, by virtue of his charm, and his instincts," says John Breglio, a theater attorney who has executed many deals with the Nederlanders.

Liz McCann, in lace-ups and a dress blouse, reading glasses on a cord around her neck, stops by to talk about future projects. Jimmy has just finished a meeting with the producer Tom Viertel, who wants funding for a workshop. It's an adaptation of the Jack Finney book *Time and Again,* written by Viertel's brother, Jack. Jimmy says yes to $60,000 as soon as Viertel says the Nederlanders can have the booking.

"What do you think of getting Lauren Bacall and Jack Lemmon for *Same Time Next Year*?" McCann says.

"Fine if you put in some Viagra jokes," says Jimmy Jr. He leaves to take a call.

"Jimmy's always had a good relationship with her," McCann says. "Usually he says about talent, 'Send 'em flowers and tell 'em to go away.' But Jimmy likes her. Right, Jimmy?"

"That's right," Jimmy Sr. says.

"Jimmy's always been drawn to strong women," McCann says.

Ray Lussa, one of Jimmy's best friends, enters—his daily visit. He has a Brooklyn accent and wears a worsted suit over a V-neck sweater. They met when Lussa owned a company that sold theater merchandise and printed programs.

"Uh-oh, here comes easy money," McCann says. "Stevedore Lussa."

"This guy's the largest shareholder in AT&T, and we still can't get him to put up $5,000 for a show," Jimmy says.

Jimmy's assistant distributes food from Ranch 1, but Lussa declines.

"You sure you're not eating?" Jimmy says. "What'd you have for breakfast, Ray?"

"A roll and coffee."

"You should eat something, Ray."

Jimmy feeds some of his chicken to Jimmy Jr.'s dog, a King Charles spaniel.

"That's a nice tie, Jimmy," Lussa says.

"Is it a gift from you?"

"No," Lussa says.

Jimmy looks at the label: Turnbull & Asser. "It's from England. I think it's a gift from Ray."

McCann announces that Ben Mordecai, a well-regarded producer, wants to be a partner in *Copenhagen,* a play by Michael Frayn that Jimmy is bringing from London.

"What for?" Jimmy says. "I've already got you."

McCann rolls her eyes. "You always say I'm a partner when you want to get rid of someone. You say I'm just an employee when you don't."

Lussa, turns a snow globe from Kaufman Astoria Studios upside down, then laughs after a delay. "That's good, Liz."

From the hallway, Charlene's voice is audible. "I hear those dulcet tones," McCann says.

"I hear shopping bags, too," Jimmy says.

Charlene has photographs from the thirtieth-anniversary party for everyone to flip through.

"Here's a good one of you," Jimmy tells her.

Charlene looks frustrated and exits. "No, my mouth is terrible—and my arms!"

Lussa puts a picture of himself and his girlfriend in his pocket. He smiles at Jimmy; Jimmy smiles back. "Don't tell Charlene you did that," Jimmy says.

Jimmy gets driven home every afternoon around four o'clock. McCann watches Jimmy putting on his overcoat. The Tonys are just days away, and both *Iceman* and *Annie Get Your Gun* seem like heavy favorites in their respective categories.

"Jimmy, have you ever gone onstage to accept a Tony?" McCann asks.

"No, I don't like my bankers to see me with a cane," Jimmy says. "I let Charlene go up there. Anyway, I don't like ego. Ego will kill you." ■

Friday Ni

Hit the L.I.E. secure in the knowledge that you've got an edge in the fast-moving shell ga
what to drink (Peconika vodka), how to sleep (in a quilted berth at the Sou

PECONIKA
THE CLASSIC
VODKA
FROM THE HAMPTONS

PHOTOGRAPHED BY KENNETH CHEN

THE BLAST RESORT: Clockwise from top left, sea and be seen in Amagansett; Scoop Beach knows what won't clash with a tan; the B

ght Fever

the latest and the greatest on the South Fork. Where to eat (Henry's in Bridgehampton),
pton Inn), and just who's giving those Lyme-disease shots. By Rusty Unger

PECAN PIES
CLAM PIES
UEKA

lessert sushi; a slice of Amagansett life; Privet Cove's rusticana; calling all "It" girls; Absolut Mecox; there's something about Henry's.

Most things out on the South Fork are pretty much the way you left them last Labor Day—that is, if you discount the scores of raw neo-old mansions now blocking yesterday's views. Route 27 remains a cruel joke, as do real-estate and restaurant prices. There are still the extraordinary beaches, the hallucinatory light, the vestiges of true rural charm. But every spring, there appears a flotilla of sparkling-new restaurants, stores, clubs, and inns where the chic restaurants, stores, clubs, and inns of yore docked previously. Discovering them is, for the most part, a welcome distraction. As are new home renters and owners Katie Couric, Helmut Lang, Mel Brooks and Anne Bancroft, and Meg Ryan and Dennis Quaid, all attempting to assimilate into the increasingly fragile egosystem.

Before planting even one Clergerie sandal on the Jitney, eligible candidates ages 15 to 70 are asking their doctors to order **LYMErix**, the brand-new vaccine against Lyme disease. The first two injections are given a month apart; the third comes a year later, when immunity is 79 percent complete. The trio (including the actual doctor visits) can run you as much as $250, and for about two days after each injection, it will feel as though a deer nipped your biceps. But it's better than having to wear socks with your flip-flops when you step outside to snip the price tag off that new Japanese zelkova tree.

If you're not vacationing with your usual hive of staff, check out the Website **Hamptonssurvivalguide.com**, which is offering unlimited concierge service for the season to the first 100 people who sign up; the fee is $1,000. Specific jobs cost $75, and tips and favors cost a minimum of $7.50 for every ten minutes spent catering to your whims. *Hamptons Survival Guide* author and publisher Philip Keith says he will find you a maid, order the salmon, deliver the champagne, and "get you into the best events and book you into the hottest restaurants." It may not be as flashy as having live-in help, but remember, a virtual butler can never write a tell-all book about you.

The Website **iHamptons.com** is also hoping to click with the prosperous populace by offering some similar shopping services. Author Steven Gaines, who has partnered up with Hamptons Online owner Robert Florio (no relation to the Condé Nast Florios), is betting that those who liked his best-seller *Philistines at the Hedgerow* will want to read more of the same in his regular columns, which promise to be a cross between Matt Drudge and Samuel Pepys. Not in place yet are beach and traffic cams that promise real-time footage of the suntanned and the stalled. Rona Jaffe will be advising e-mailers on "noisy neighbors and wandering husbands," she says, and there will be tips on hot for-sale properties.

Quogue

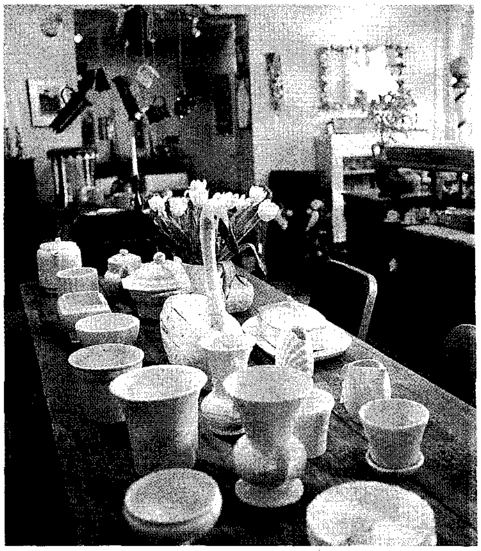
One of the conveniences of the soon-to-be refurbished **Inn at Quogue** is that the Jitney stops at the front door (47-52 Quogue Street; 516-653-6560). Disembark here, even if you aren't an overnight guest, as Alison Becker Hurt has opened a restaurant inside. Based on her track record (Alison on Dominick in the city, Alison by the Beach in Sagaponack), **Alison in the Inn at Quogue** (52 Quogue Street; 516-653-6800) will surely be double-parked with youngish big wheels dining out on American country bistro or a separate menu in the bar. The 70-room inn is being renovated by Scott Sanders, a consultant for Ralph Lauren, with the brand-new rooms (starting at $300 a night in the Main House and $200 in the outbuildings) being allowed to rejoin the rest of the flock as they are finished. Landscape credit will go to Mecox Gardens, the Ralph Lauren of South Fork shrubbery.

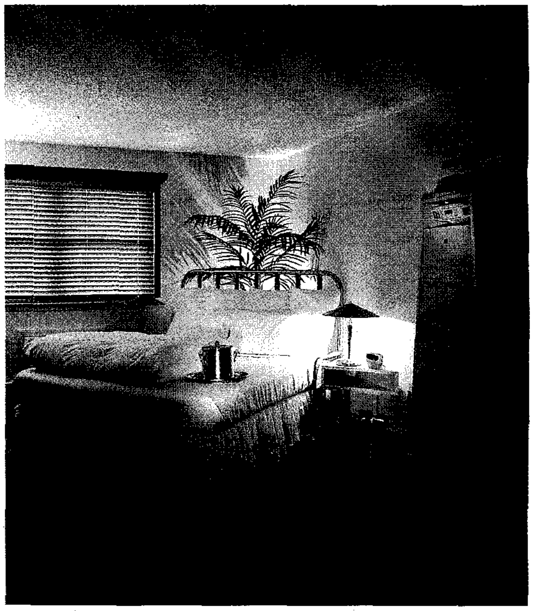
Southampton

They're not going for the Instant English Ancestor look at the **Atlantic**; the boutique motel is more *Jetsons* than *Masterpiece Theatre* and will open for business on July 1 where the Sandpiper Resort once stood (1655 County Road 39; 516-287-0908). What the answering-machine message describes as "a utopia-lifestyle inn" is restaurateur Jeff Salaway's latest acquisition; Salaway already owns Nick & Toni's in East Hampton and on the Upper West Side and also runs the new Colina near Union Square. Salaway and his two partners are filling the rooms on this four-and-a-half-acre property with custom-made stainless-steel-and-white-maple furniture. A large pool and two tennis courts are other inn rarities that you'll spring for: $220 to $290 per weekend night and $140 to $210 weeknights. Salaway seems well on his way to becoming the Ian Schrager of Suffolk County; he's keeping his eye out for other local lodgings.

The Southampton Inn (91 Hill Street; 516-283-6500), however, is already spoken for. Under new ownership, it has been the recipient of an eighteen-month, $5 million makeover, so it no longer resembles an aging Best Western. The hotel now features an octagonal gazebo room with fireplace, a wraparound deck, a technologically correct conference center, a new phone system with data ports, an elevator, and a children's playroom. Among the 90 pastel-palette rooms are four "magnificent, extra-special ones," says co-owner Dede Gotthelf; they were designed by Paloma Picasso, decorator-author Chris Madden, and Nicole Miller. Of course, their cost is extra-special, too (starting at $349 per night), but a portion of the fee goes to a pediatric AIDS charity. (Regular rooms start at $229 weekends and $149 midweek through June; after Memorial Day, they start at $329 weekends, $179 midweek.)

The town of Southampton, which has no intention of becoming a summertime Fort Lauderdale, is now targeting its nocturnally active teenyboppers. The town council passed a resolution imploring the State Liquor Authority to sandbag clubs spilling over with underage drinkers, meaning that places like Conscience Point, Flying Point, and Jet East stand to become less rowdy halls.





Surf the turf: Clockwise from top, Privet Cove's aesthetic may match Pottery Barn's, but this *stuff is the real thing*; Henry's corner bistro; SoHo stylishness at the Atlantic.

In the meantime, club owners and promoters have been playing musical ban-

They're not going for the Instant English Ancestor look at the Atlantic, a boutique hotel more *Jetsons* than *Masterpiece Theatre;* owner Jeff Salaway wants to be the East End's Ian Schrager.

quettes. Party pusher Mark Baker, at one time associated with Conscience Point, is now point man for **Life at Tavern** (125 Tuckahoe Lane; 516-287-2125), the post-merger name for what happened when the crew from last year's Life assumed part of Tavern's summer lease. Look for house music, a new D.J. booth, and what Baker hopes will be a well-toned and generally tonier over-21 crowd.

Baker sneeringly describes competitor **Conscience Point** (1976 North Sea Road; 516-204-0600) as "a nightclub in a box"; the new owners there are keeping the kids off the terrace, sealing them up inside newly soundproofed walls. Naturally, the Conscience Point people see things differently. They're proud of their Cynthia Rowley–redecorated-and-downsized dance club. There's no VIP room here, probably because the crowd is too young to have spawned many fitting that description. Consultant Andrew Sasson works both sides of North Sea Road. Last summer, Tommy Mottola, Chris Rock, and Leonardo DiCaprio all taxied into his other club, **Jet East** (1181 North Sea Road; 516-283-0808), where the lounge has since been revamped with a big new bed to crash on and thick new curtains for Leo to hide behind.

When the VIP room palls, steer the Mercedes CLK320 Cabriolet in the direction of **Amazonia**, a Southampton churrascaria at 450 Montauk Highway (no phone yet; open July 4) that will serve until 2 A.M. on weekends. Local caterer Janet O'Brien (who fed the hip-hop hordes jerk chicken last August at Puff Daddy's "white" party) and her husband, João Garcia, Boom's last chef, must have felt that the land of pink paisley pants and the blondes-only Bathing Association could use some Latin fire. Garcia will slice chicken or prime Brazilian beef off the skewer right at your table, but the Anglo-friendly menu also includes burgers, fish, and a salad bar.

If you've had trouble finding just the right antique copper church steeple to gussy up the guest house, you may be relieved to hear that **Privet Cove** (41 Jobs Lane; 516-287-5685) happens to have one in stock at the moment. This new alleyway shop carries an eclectic assortment of antiques ranging from folk art to formal highboys to rustic, peeling country pieces, with lots of garden stuff, like a High Deco urn, outside.

Across the street, the venerable Boot Tree has been supplanted by **Jildor** (30 Job's Lane; 516-283-2450), a shoe store so like its predecessor that you wonder why they bothered; a men's Boot Tree remains at the back of the store. If you're from Great Neck or Cedarhurst, you can save yourself a trip and buy your Stubbs & Wooten knockoffs at the Jildors there.

Down the road, **Biba Kids** (89 Jobs Lane; 516-287-7045) is a tiny spore from the Biba's women's-fashion shops in South and East Hampton, with clothes to fit infants through size 10. A child-scale seating area with vivid poufy couches and a colorful mural will placate the kids for, oh, at least four minutes. The **Children's Museum of the East End** (516-537-8250) is renting space this summer at 71 Hill Street. Recently founded by Bridget LeRoy (daughter of Warner) and Beatrice Alda (daughter of Alan), the museum offers children under 10 hands-on activities like a magnetic fishing pond and "reach-in discovery boxes." The displays all relate to the South Fork, though no dioramas featuring extinct poor people have been planned so far.

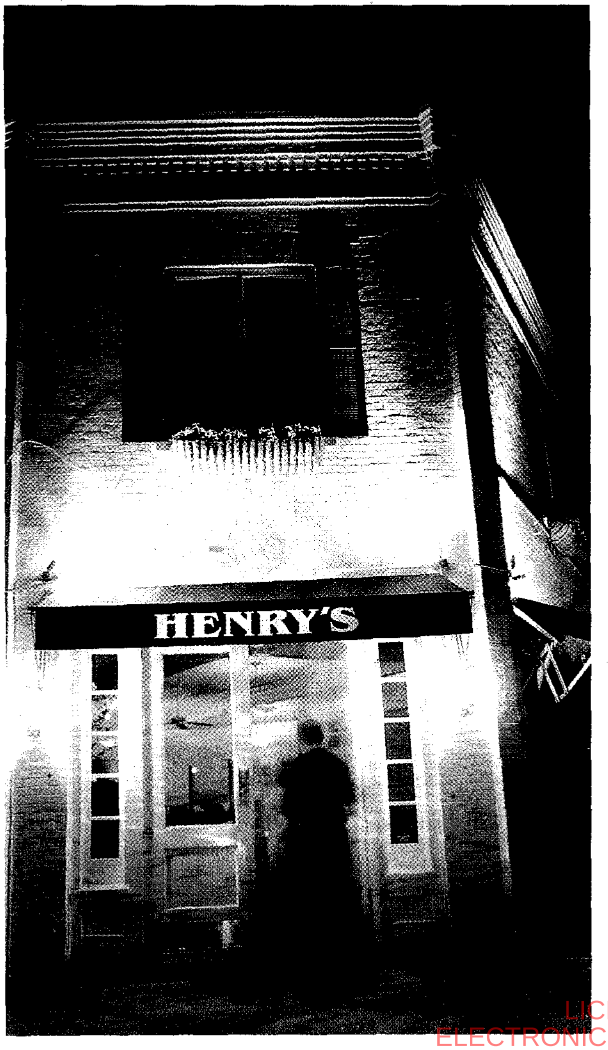
There are no more piles of junky T-shirts at 98 Main Street; instead, you'll find the ubiquitous $425 to $525 pashmina shawls at the high-end women's boutique **Touché Couture** (516-287-9660)—it gets a little brisk in the seafront saltbox at night. Alligator- and ostrich-skin belts, purses, and shoes are an unexpected detour onto Rodeo Drive.

Water Mill

At the Water Mill Shoppes—anchored by ye olde Blockbuster Video—**Aesthetics Home Furnishings** (760 Montauk Highway; 516-726-5381) is new to the colonies. Proprietor Richard Tutching has an eye for decently priced antiques and contemporary imports. So no jokes about being taken to the cleaners, even if there is a new one (**Water Mill Village Cleaner**; 516-726-6400) in this same miniplex. Here in the craw of the Water Mill traffic bottleneck, you may wish you were spending August in New England. Enter the **Vermont Farmer's Market** (516-726-5396), complete with a real Vermont barn and sugarhouse; fresh produce is a natural extension of the giftware-and-candle product line.

If you were the chef-owner of a restaurant named after a wife you'd since divorced, it would be understandable that you'd be eager to name a new place after yourself. **Robert's** (755 Montauk Highway; 516-726-7171) sign now hangs where Jenny's used to be. But Jenny wasn't married to Robert Durkin; his ex is Karen Lee of the eponymous, highly respected Bridgehampton restaurant that's now defunct. Durkin will be sending out "Italian coastal upscale" cuisine (translation: lots of expensive fish and pasta).

The new **Inn at Box Farm** (78 Mecox Road; 516-726-9507) is an intelligently preserved seventeenth-century farmhouse on the National Trust for Historic Preservation list. Five airy bedrooms, most with fireplaces, all with central air, TV, and Hermès toiletries, are furnished with country antiques so distressed, they're probably on Prozac. The Garden Room has a view of a neighbor's beautiful pond; Jackie Onassis



rode horses here as a little girl. Loquacious innkeeper Craig Hanzelka, a former pastry chef at Nick & Toni's, makes the croissants and muffins served with each morning's Continental breakfast.The price ($250 a night) and the proximity to the highway are this idyll's downside—even if hedges do an admirable job of muffling the noise.

Bridgehampton

Peconika is the first and only Hamptons vodka, made from potatoes harvested on Ludlow farm; be the first on your cul-de-sac to try it in your Cosmopolitan. It will cost about $23 at Amagansett Wine & Spirits and Wines by Morrell in East Hampton. (God knows what they'll be charging for a shot at restaurants like Della Femina, Peconic Coast, or the Laundry.) Or, better yet, invent your own indigenous product. Think of the possibilities: Shelter Island deerskin bags. Georgica goose pâté. Eau de Bonaker. Cavernous Caldor in the Bridgehampton Commons is still awaiting a new tenant (although word is it's being turned into an extra closet for the Rennert family).

Lisan & Co., the importers of painted furniture and cheery home accessories with a warehouse on Butter Lane, decided they'd give TJ Maxx shoppers another reason to live. The store in the Commons (42 Snake Hollow Road; 516-537-1260) is a fine place to find moderately priced teak steamer chairs and Balinese tchotchkes to replace your summer landlord's unraveling wicker living-room set and Hummel-figurine collection.

Scoop Beach has designers like Matt Nye, Shoshanna, and Jade Jagger, a trio who know what cool looks like. Blanc Bleu's cloth are what you'd be wearing in St.-Tropez if you'd only invested in AOL.

In town, last year's head chef at Bobby Van's has crossed the street to cook global Italian at the affordable **World Pie**, an Italian saloon with indoor and outdoor seating (2402 Montauk Highway; 516-537-7999). World Pie is owned by the Mannino family, which also owns O'Malley's in Amagansett and Noyac. It's a reminder the Manninos have red sauce in their veins. So is the boccie court outside.

The space at 2495 Main Street has had more incarnations than the Dalai Lama. Replacing the Bridgehampton Café is **Henry's** (516-537-5665), and Paul DelFavero, once executive chef at Nick & Toni's, is master of the Franco-American menu here, with $20 to $30 entrées like lamb-shank-with-white-bean cassoulet. Buttery-yellow walls and Provençal-fabric-covered banquettes cozy up the place. People are wondering if DelFavero will draw the same demographic of stars and chiropodists he nourished at his last post. If you can get a reservation at Henry's this weekend, it means the jury's still out.

On the other side of the street, the old Bridgehampton National Bank space will once again be filled with the aroma of fresh money, which now smells just like overpriced caffé latte. An ambivalently awaited **Starbucks** is finally on its way. If the rumored Barnes & Noble ever actually opens next to Carvel in Bridgehampton, Route 27 will have finally completed its transition into Columbus Avenue with sand.

Meanwhile, all the colossal new houses will require truckloads of believable heirloom furnishings. **The Design Studio**, which opened last winter in the vacated Kitchen Classics store at 2393 Main Street (516-537-1999), is full of antidotes to eye-glazing shabby chic and knotted pine. Among the custom furniture, antiques, and fancy fabrics are nineteenth-century painted Chinese rice barrels that won't be found on e-Bay.

The idea of a Hamptons thrift shop had become oxymoronic, which is why the one at 2442 Main Street gave way to **Comerford Hennessy at Home** (516-537-6200). Karen Comerford designs the modern hardwood furniture, and her husband, Michael Hennessy, builds it. They also sell accessories for that $3,500 seven-foot-long walnut dinner table. Don't know enough people to fill the seats? That's why publicists were invented.

Suzanne and Michael Wudyka, the midwestern couple who just bought the Bridgehampton Motel from Alexis Stewart and have renamed it the **Enclave Inn** (2668 Montauk Highway; 516-537-0197), weren't fans of her stark South Beach style. The Wudykas have slathered the exterior with mocha paint and removed all traces of irony by installing blinds and area rugs in the rooms (which still come with cable TV, VCRs, and air-conditioning and share a heated pool). Even though the price has skittered downward, the $199-per-weekend-night rate remains more Miami than Michigan.

Balkanization is in the salty Sagaponack air, with some villagers seeking secession from Southampton Town. Still furious at the town for signing off on Ira Rennert's 66,000-square-foot seafront caprice, they're unfazed by the notion that Rennert's staff of 25 or 30 could control elections if their tiny village incorporates. Residents are also bummed by the FOR SALE sign in front of Doug's Vegetable Patch farm stand. At least Sunshine, Cloud, Flurry, and Sky—the South Fork's last dairy cows—were saved when their home on Kominski's farm off Sagg Road was sold; neighbor Christian Wölffer of **Sagpond Vineyards** agreed to acquire the bovine refugees for his cheese-making operation. Flurry's Sagpond Farmstead Swiss-style cheese goes for $15 a pound at the vineyards (139 Sagg Road; 516-537-5106) and is stocked by Loaves & Fishes and such city restaurants as Union Pacific and Picholine.

Sag Harbor

The much-anticipated summer-traffic perma-jam in Sag Harbor is not to be: The Chinese puzzle of a roundabout at the end of the turnpike is being scrapped for a "smart light" that can sense how many cars are at a standstill in all directions. Renovation of the North Haven Bridge is beginning shortly, but traffic will not be squeezed into a single lane until after Labor Day.

David Loewenberg, who was the front man at Bridgehampton's 95 School Street in its salad days, and Kirk Basnight, his partner at Southampton's Red/Bar Brasserie, have acquired a great room with a view: the former Water St. Café, renamed **The Beacon** (8 West Water Street; 516-725-7088). Diners will get a cinematographer's sunset along with their fruits de mer. Chef Paul LaBue is yet another graduate of the Nick & Toni's culinary institute, which means he's comfortable making things like soy-glazed salmon with sesame-cucumber slaw and rock-shrimp hash.

Sugar Reef (21 West Water Street; 516-725-7500) has swallowed the old Sunset Café across from the marina, as well as Boom bistro, which went bust. The barbecue-seafood menu will be casual and the ambience St. Barthic. Otis Day & the Knights and the Wailers are among the performers slated to appear in the big room next door.

Other Sag Harbor Main Street bulletins: Citron has been empty since Jimmy Buffett bought the building. It's rumored he'll use the upstairs for his own offices and guest quarters. Harbor Rose is also vacant. **Zinnia** (Main Street at Long Island Avenue; 516-725-1711) has filled the former Hat Box with sportswear to cart back to the waiting yacht.

Hedges, selling chic home accoutrements from Italy and Provence, has set up shop (127 Main Street; 516-725-8255) across from Fisher's antiques; it seems inconceivable that this whaling village survived so long without $140 handmade Italian pewter butter dishes and toile de Jouy breakfast trays.

SCOOP
BEACH

Exurban outfitters: From upper left, Viveka Wilner's rack of Raj-influenced trou; scoping Scoop Beach.

Estia's Little Kitchen has moved into the blue-collar-but-beloved Tony's Coffee Shop (1615 Sag Harbor Turnpike; 516-725-1045), and the seats are now filled by gay architects, cranky journos, and abfab expressionists. It's a diminutive branch of Estia in Amagansett, where Alec Baldwin snacks on Big Al's burrito while rereading his latest letter in the East Hampton *Star.* Open for breakfast through late lunch, this is a fine place to eat your egg-white omelet and critique the Sunday-morning media baseball game at Mashashimuet Park.

Shelter Island

It may not have the Balaszian cachet of Sunset Beach, but the Med-Mex cooking promised by the **Lucida Roadhouse** (85 North Ferry Road, on Route 114; 516-749-1900) on Shelter Island makes it a logical tapas-and-margarita pit stop after an afternoon spent on an Hermès beach towel at the bay.

Wainscott

Over in Wainscott Village, **Georgina Fairholme and Company** (342 Montauk Highway; 516-537-3732) is the new home-accessories shop with enough cachepots and needlepoint pillows to gratify an ambitious house guest's entire roster of summer hostesses. Praying hands form the base of a pair of bedside lamps in the window. (If you exit turning right, pray you don't provoke the police car hiding off Wainscott Harbor Road.)

East Hampton

Customers who recognize **Lars Bolander**'s taste in aristocratic rarities are not the types who fall into tag sales. They will find his European-antiques shop newly relocated from behind East Hampton Village to behind the Red Horse Market (Red Horse Plaza; 74 Montauk Highway; 516-329-3400).

Zizzi Balooba (47 Montauk Highway; 516-329-9821), which opened last November across from the Red Horse Market, is the kind of casual place that thanks God it's Friday with free buffalo wings, quesadillas, and local-band jams. The pack of Gen-Xers who can afford the cheap fajitas, pizzas, burgers, and pastas will doubtless get the Pee-wee Herman reference.

Loving Touches, the Hallmark-named high-end decorating store that was in Wainscott, is also on this side of Route 27 (65 Montauk Highway; 516-329-8700) with a new lighting wing. Next door is the new **Antique & Furniture Factory** (65 Montauk Highway; 516-329-3344), with Adirondack chairs, mirrors, and antique pieces that render this swath of the highway a one-stop home-shopping network.

The tiny Quiet Clam has metamorphosed into **Nichol's** (100 Montauk Highway; 516-324-3939), a funky hangout with two patios open from breakfast through dinner and two satellite TVs—this is where you head to watch the Yankees when it starts to rain on Main Beach. The new owners got used to cooking quesadillas and chimichangas when they lived in the Southwest. The best part for us: raw clams and oysters, burgers, and lobsters priced under $20. The best part for them? No more Arizona summers.

On Main Street in East Hampton, the sound of shuffling credit cards was a siren call that **Cartier** heard in France: At the end of June, a trial branch will move into 48 Main Street (no phone yet) with a new jewelry collection called Paris Nouvelle Vague and a less-stuffy store design Cartier hopes will attract those who don't think twice about picking up a new bauble with their Dreesen's doughnuts. The life expectancy of an East Hampton store is the same as that of a Georgica Pond–born mosquito; Main Street's short-lived Andrew Marc store has made way for **M-A-G** (75 Main Street; 516-329-8095), where high-end knitwear, separates, and cashmere pieces begin at around $220. Kenar's moment in the UV rays has been similarly curtailed; French chain store **Blanc Bleu** (53 Main Street; 516-329-2552) has stocked the space's roomy first floor with classic French sportswear like cotton cable-knit sweaters in white, blue, beige, and gray. It's exactly what you'd be wearing in St.-Tropez this very moment if only you'd invested in AOL or Amazon.com. An upstairs art gallery displaying on-their-way-up French artists attempts to elevate the shopping experience for otherwise material girls. (A second, smaller store is also opening in Westhampton.) Pick up your thank-you notes at **Hamptons Cards and Gifts** in the store that was White Wash (38 Main Street; 516-324-7866).

Rumrunner Kid (41 Main Street; 516-329-5870), a branch of the grown-up furniture store, is selling handmade toys and furniture like a junior four-poster that should go over well with your Olivia and Cameron. (They're sweetest when they're asleep, anyway.) Upgrade to a new fly-fishing rod from **Ocean Merchant Trading** (The Circle, No. 59; 516-329-4084). **Roberta East Linens**, formerly of the Red Horse Plaza, is now bedding down in East Hampton (The Circle, No. 62; 516-324-2518).

If the kind of fashion labels you tend to wear read like record jackets (Juicy, Shop Girl, People Used to Dream About the Future), stop into **Scoop Beach** at 47 Newtown Lane (516-329-8080), a branch of Scoop in Manhattan, which carries cutting-edge women's designers not usually spotted within this Zip Code. These include Matt Nye, Shoshanna, and Jade Jagger, a trio who know what cool looks like.

The two **BookHamptons** have changed hands, but new owner Hal Zwick vows to maintain the lofty literary standards that have kept Vonnegut, Doctorow, Caro, and Matthiessen coming by for years. He's expanded the Southampton store (91 Main Street; 516-283-0270) and added more reading areas and a bigger children's section in East Hampton (20 Main Street; 516-324-4939). There's fax service, a bigger selection of periodicals, and computer terminals for rent.

You've filled the bookshelves, but that just makes the

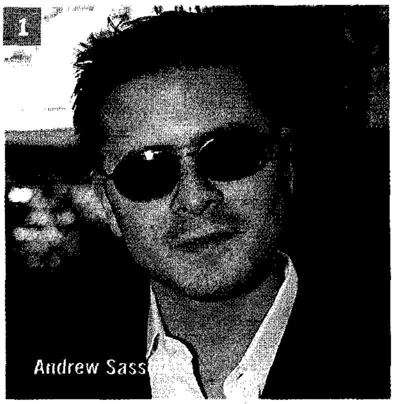
continued on page 136

Tony Glare: The Su

You can't disguise good taste. Wearing the newest designer shades, a H

1. **Tommy Hilfiger,** $45 at Lord & Taylor, Macy's, and Sunglass Hut stores.
2. **Ray-Ban,** $109 at Bloomingdale's, Lord & Taylor, and Macy's.
3. **Giorgio Armani,** $225 at Bergdorf Goodman, Saks Fifth Avenue, and Giorgio Armani (760 Madison Avenue, at 65th Street).
4. **Chanel,** $190 at Bloomingdale's and Chanel (15 East 57th Street).
5. **Helmut Lang,** $225 at Helmut Lang New York (80 Greene Street).
6. **Beausoleil** for Robert Marc Opticians, $355 at Robert Marc Opticians stores.
7. **Valentino,** $130 at Valentino (747 Madison Avenue, at 65th Street).
8. **Gucci,** $160 at Bloomingdale's, Saks Fifth Avenue, and Gucci (10 West 57th Street).
9. On him: **Nautica,** $140 at Sunglass Hut stores. On her: **Cutler and Gross,** $210 at Bond 07 (7 Bond Street) and Selima Optique (59 Wooster Street).
10. **Ralph Lauren,** $196 at Bloomingdale's, Saks Fifth Avenue, and Polo Ralph Lauren, NYC (867 Madison Avenue, at 72nd Street).
11. **Kenneth Cole Reaction,** $25 at Bloomingdale's and Macy's.
12. **GapKids,** $12.50 at GapKids stores.
13. **Calvin Klein,** $145 at Bloomingdale's, Macy's, and Calvin Klein

1



Andrew Sass

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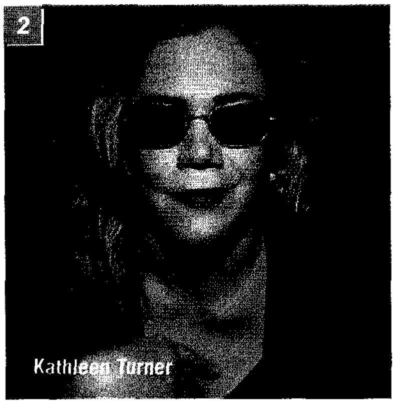

Kathleen Turner

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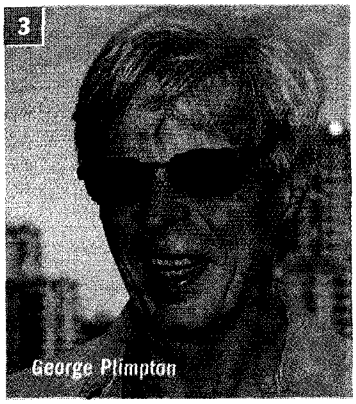

George Plimpton

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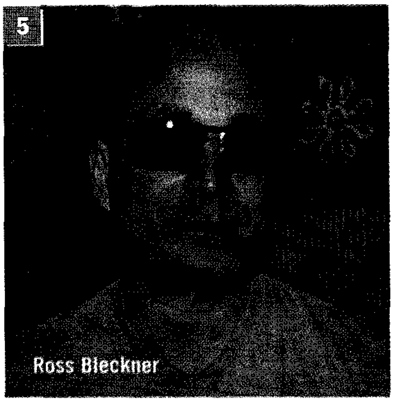

Ross Bleckner

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Marina Rust

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Rita Schrager

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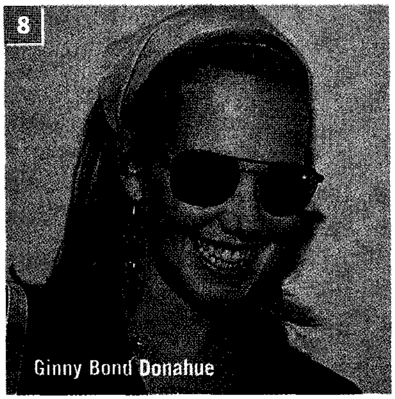

Ginny Bond Donahue

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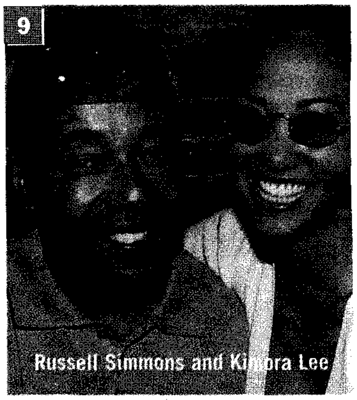

Russell Simmons and Kimora Lee

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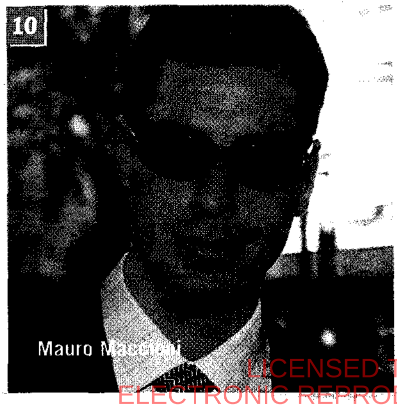

Mauro Maccioni

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Cristina Greeven

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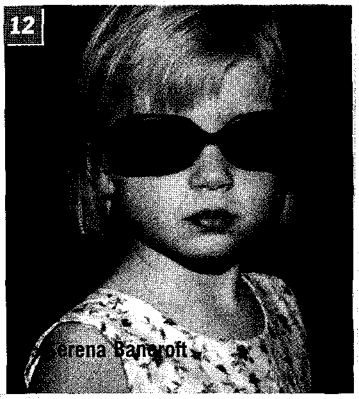
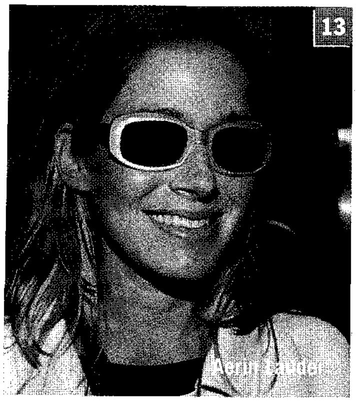


Serena Bancroft

nglasses Report

ns focus group checks out the view. **Photographed by Patrick McMullan**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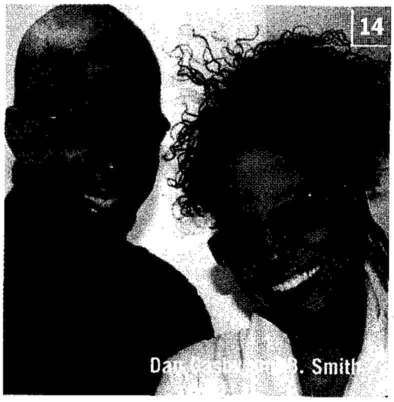
Aerin Lauder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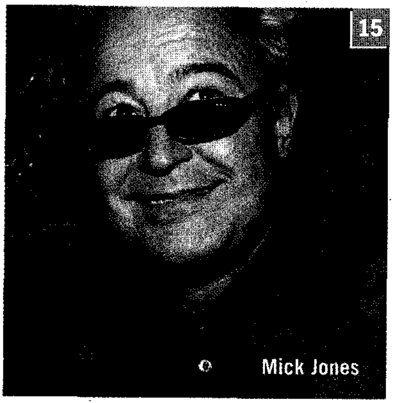
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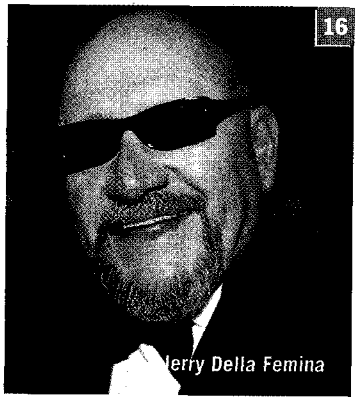
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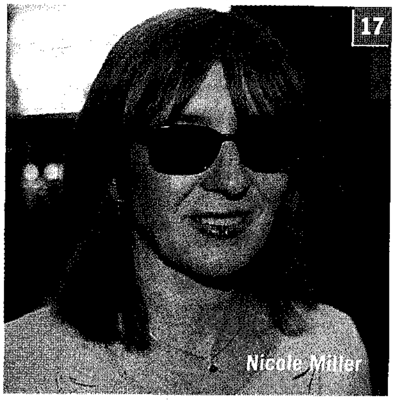
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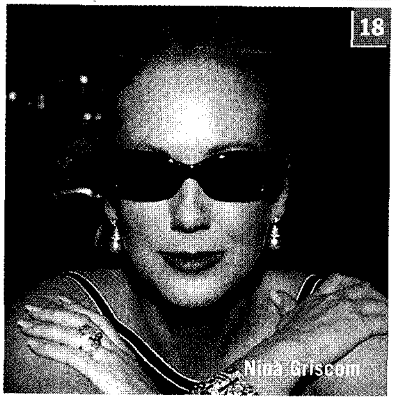
Nicole Miller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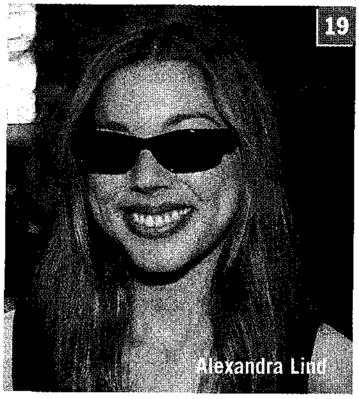
Nina Griscom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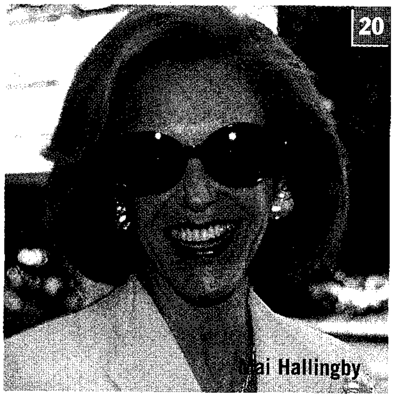
Alexandra Lind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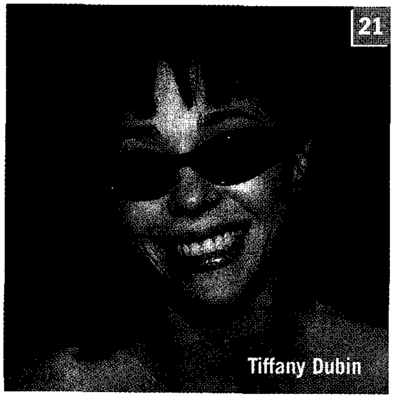
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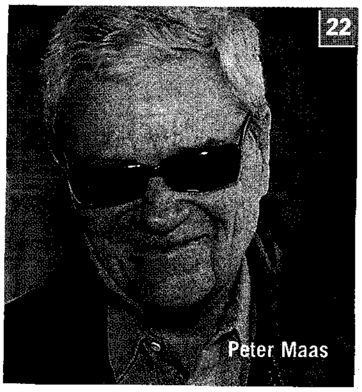
Tiffany Dubin


22
Peter Maas

23
Altschul

24
Eric Javitz

(654 Madison Avenue, at 60th Street).

14. On him: **Max Mara,** $140 at Max Mara. On her: **Max Mara,** $120 at Max Mara (813 Madison Avenue, at 68th Street).

15. **Diesel,** $120 at Diesel (770 Lexington Avenue, at 60th Street).

16. **Salvatore Ferragamo,** $140 at Bloomingdale's, Saks Fifth Avenue, and Salvatore Ferragamo (725 Fifth Avenue, near 56th Street).

17. **Nicole Miller,** $145 at Nicole Miller boutiques.

18. **Fendi,** $145 at Bloomingdale's, Macy's, and Fendi (720 Fifth Avenue, at 56th Street).

19. **Ray-Ban,** $99 at Bloomingdale's, Lord & Taylor, and Macy's.

20. **Bottega Veneta,** $125 at Bottega Veneta (635 Madison Avenue, near 59th Street).

21. **Selima Optique,** $225 at Barneys New York, Bond 07, and Selima Optique.

22. **Morgenthal-Frederics,** $285 at Bergdorf Goodman and Morgenthal-Frederics Opticians stores.

23. **Paul Smith,** $250 at Bergdorf Goodman, Myoptics stores, and Oliver Peoples (366 West Broadway).

24. **Donna Karan,** $235 at Bloomingdale's and Saks Fifth Avenue.

MARKET EDITOR: SHYAMA PATEL

FASHION ASSISTANT: IRINI ARAKAS

BEST BETS

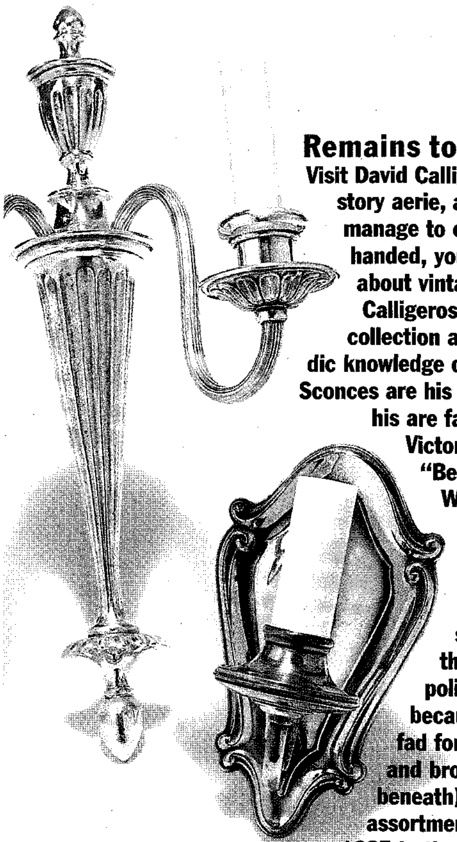
The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Tote Couture

When shoe impresario Diego Della Valle introduced his first handbag in 1996 (a $1,300 calfskin city-shopping tote), there was a year-and-a-half wait for delivery. But not to worry if you never made *that* waiting list: In Della Valle's new Madison Avenue outpost, there are scores of bags, most are in stock, and that rather classic tote now comes in decidedly unclassic colors, like fuchsia and acid green. And what with hippie bags and belt bags in baby-bottom-soft napa leathers, Della Valle's signature driving shoes may actually take a backseat to purses (from $650 for a belt bag to $1,500 for a large "D" tote).

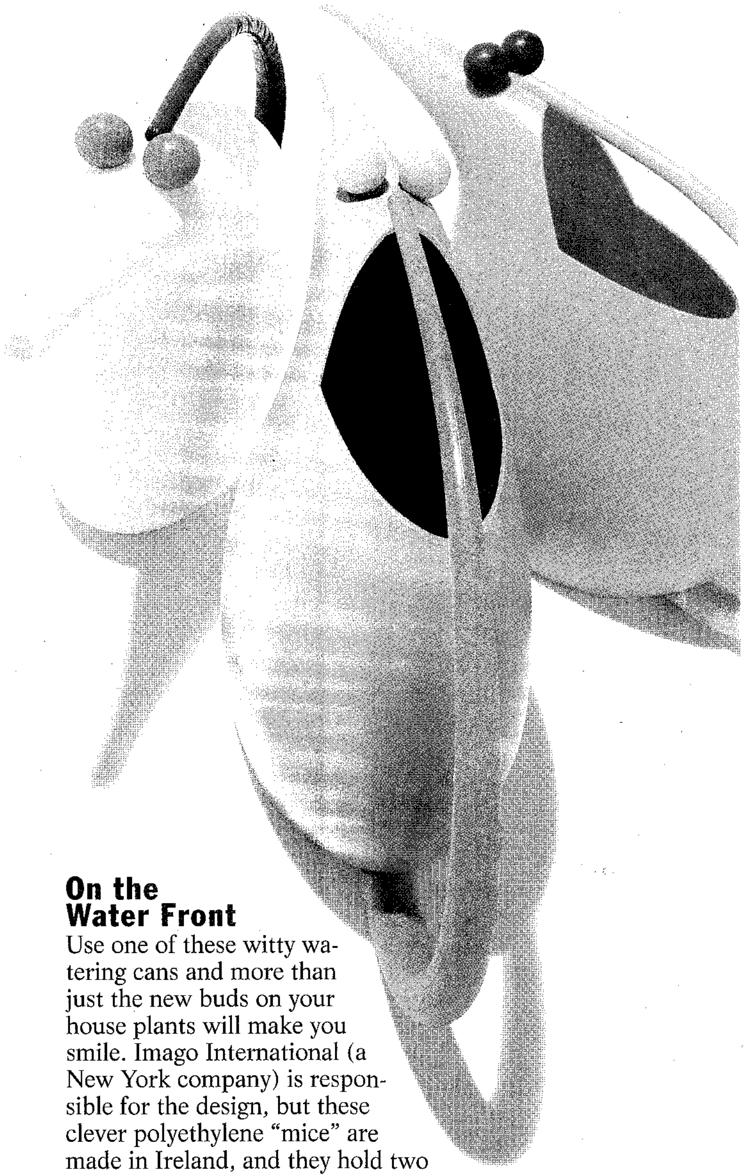
TOD'S/*650 Madison Avenue, at 60th Street/644-5945*



Remains to be Seen

Visit David Calligeros's second-story aerie, and even if you manage to come away empty-handed, you'll learn a lot about vintage lighting. Calligeros has a dazzling collection and an encyclopedic knowledge of the field. Sconces are his newest love, but his are far from fussy Victorian. They're "Beaux Arts Stanford White–y" silver-plated beauties. Many of the early sconces, it seems, were covered in silver plate, but the plating was later polished away because of the growing fad for copper, brass, and bronze (hidden beneath). Calligeros's assortment dates from 1885 to the 1920s, much of it produced by two New York companies—Sterling Bronze Company and E. F. Caldwell, the latter of which created lighting fixtures for the White House and the robber-baron mansions that once lined Fifth Avenue (from $300 to $8,000 a pair, fully wired).

REMAINS/*19 West 24th Street/675-8051*



On the Water Front

Use one of these witty watering cans and more than just the new buds on your house plants will make you smile. Imago International (a New York company) is responsible for the design, but these clever polyethylene "mice" are made in Ireland, and they hold two liters ($16).

E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/861-2544*
MXYPLYZYK/*125 Greenwich Avenue, near 13th Street/989-4300*
SERVICE HARDWARE/*1338 Lexington Avenue, at 89th Street/534-1510*

Just Beachy

Long before *utility* was the fashion word of the moment, Jillian Grano and her husband, Hal—of Utility Canvas—manufactured functional yet stylish shirts and pants that one could actually do heavy work in, and bedding sturdy enough for dogs and kids to jump on. In their newish Sullivan Street store, they've introduced prewashed and preshrunk quilted-cotton-canvas blankets in shades less utilitarian looking, more plummy, that seem to cry out for a little cottage by the sea (throw, $95; twin, $154; queen, $175; king, $195).

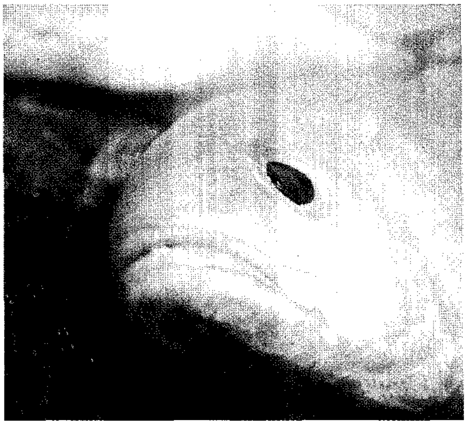
UTILITY CANVAS/*146 Sullivan Street/673-2203*

Send shopping queries to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SMARTCITY

Market Indicators

The *1999/2000 Zagat New York City Marketplace Survey* is about to hit bookstores. Ladies and gentlemen, start your shopping carts.



You know the drill—and the style: Nearly 8,000 "picky" New Yorkers were polled by the "Gideon Bible of New York apartments" to find out their "most cherished places" for buying "all you would need for a gourmet dinner at home." While the new edition is "eagerly awaited," *New York* was able to get a "sneak preview" of the upcoming "rants and raves." Here, according to you, are some of the city's finest food emporia.

Rating System: Quality, variety, and service are each rated on a scale of 0–30: 0–9 = poor to fair; 10–15 = fair to good; 16–19 = good to very good; 20–25 = very good to excellent; 26–30 = extraordinary to perfection. The cost column reflects the estimated price range: I = inexpensive; M = moderate; E = expensive; VE = very expensive.

Q V S C

CHEESE AND DAIRY

DiPalo Dairy 29 24 25 I

206 Grand Street (226-1033)

There's "always a line" at "Little Italy's best" cheese shop (rated No. 1 for quality), but few seem to mind since "you're treated like family" by folks "who are passionate about their product" and will give you "a piece of Reggiano Parmigiano to nibble on" while you wait; whether it's the "excellent ricotta" or mozzarella, "everything tastes better here," or maybe, as one besotted fan whispers, "it's love!"

Ideal Cheese Shop 28 27 24 M

1205 Second Avenue, between 63rd and 64th Streets (688-7579)

"Still the champion," according to fans of this redolent East Side "cheese maven" (now in its forty-fifth year) with an "unbelievable variety" of "excellent cheese"; despite many warnings that the "expert" service can range from "helpful" to "grumpy," "if it exists, they have it" and there are "no crowds," so regulars wonder, "Why go anywhere else?"

Zabar's 27 28 20 M

2245 Broadway, between 80th and 81st Streets (787-2000)

"Millions go here for a reason," and even though its vaunted cheese counter can be a "zoo" where you have to "fend for yourself," no one seems to mind much—this is, after all, the "king of the Upper West Side," with a "phenomenal" variety (No. 1 in this category) that's the "last word on cheese" at the "most competitive prices" (even if a few caution, "watch out for bargains that have gone bad"); one wistful surveyor offers up everyone's secret fantasy: "If only I could shop there . . . alone."

FISH

Citarella 28 28 24 E

1313 Third Avenue, near 75th Street (874-0383); 2135 Broadway, at 75th Street (874-0383)

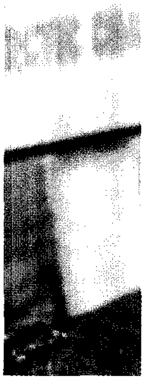
Even famously contentious Upper West Siders are hard-pressed to find gripes about this "amazing" piscatory mecca (with an East Side sibling), dubbed "king of the sea" for its enticing, artistic displays of "glistening, superfresh fish"—notably "awesome jumbo shrimp," scallops, Alaskan salmon, tuna burgers, and what some call New York's "best retail oyster selection"; it's a perennial contender for the title of best fishmonger, but buyer beware—it's "not cheap."

EXPERT TESTIMONY

Wheels on Fire

There's something a bit paradoxical about auto racing in New York. We are genetically predisposed to be wary of automobile ownership at all—driving cars for sport strikes many of us as positively ludicrous (this is reinforced by the fact that traffic conditions ensure that few New Yorkers actually see one move faster than 30 miles per hour)—yet the metropolitan area is home to some of the best vintage and amateur-racing events around. We asked David E. Davis Jr., editor of *Automobile* magazine, for his favorite. "The Labor Day weekend [Dodge Vintage Festival] at Lime Rock Park [Lakeville, Connecticut; 860-435-5000] is an absolutely terrific vintage-car event." He's also a fan of the Sports Car Club of America (SCCA) races that run throughout the summer. Now, if you could just figure out a way to drive there . . . SAM GROBART

Photographs by Patricia Heal.



Food for thought: Top, DiPalo Dairy on Little Italy's Grand Street is undoubtedly New York's finest old-age home for milk; center, Citarella's Broadway location has a selection of fresh fish that would make Poseidon himself green with envy; bottom, Brooklyn's Sahadi Importing Co. on Atlantic Avenue positively puts to shame what that rotating spice rack you bought at the supermarket contains.

Pisacane Midtown Seafood 27 26 25 E

940 First Avenue, between 51st and 52nd Streets (752-7560)

A major seafood wholesaler, this bazaar-like midtown fish market also sells its "restaurant-standard" seafood to retail customers: the "totally reliable" array includes "the best Alaskan crab's legs," flavorful shrimp," and "fish right off the boat" as well as seasonal delicacies; expert attention from the "honest, pleasant staff" makes the "messy, wet, and hectic" service area easier to bear, and though prices are high, the goods are "worth every penny."

Rosedale Fish and Oyster Market 27 25 23 E

1129 Lexington Avenue, between 78th and 79th Streets (288-5013)

A "tried and true" Upper East Sider that's "what a neighborhood store should be" for its well-heeled clientele, offering "high-quality" seafood that ranges from "great lobsters," center-cut salmon, and scallops to "the best cooked shrimp," oyster stew, spreads, and seafood salads; foes cite "uneven" service that ranges from "courteous" to "grumpy" and "exorbitantly high" prices.

HERBS AND SPICES

Aphrodisia 26 27 22 M

264 Bleecker Street (989-6440)

"Snoozing cats" greet visitors to this "time-warp" West Villager, a "peaceful" "spice buyer's fantasy" that can, unfortunately, be marred by uneven service (sometimes "surly," sometimes "helpful"); regulars advise, "Take your time and enjoy" the "great variety and quality."

Kalustyan's 27 27 23 I

123 Lexington Avenue, between 28th and 29th Streets (685-3451)

"Breathe deeply" and enjoy "heavenly fragrances" at this "longtime favorite" Lexington Avenue storefront that's been a "top source for Indian and Middle Eastern herbs and spices" since 1944; expect an "exotic array" that's "super-fresh," "well priced," and "unsurpassed" for its "wonderful range"—"if they don't have it, it doesn't exist."

Sahadi Importing Co. 27 27 23 I

187 Atlantic Avenue, Brooklyn (718-624-4550)

For an "authentic spice market" ambience, try this venerable Brooklyn "mecca," where a "bounty of aromatic" herbs, spices, and "hard-to-find-elsewhere" items are sold in bulk and weighed before your eyes; the "seductive" fragrances, "helpful" staff, and "shockingly low prices" make this "cultural experience" "worth a special trip."

MEAT AND POULTRY

Florence Meat Market 29 25 27 M

5 Jones Street (242-6531)

"Step back in time" at this "real, old-fashioned" West Village shop, complete with "sawdust on the floor," "opera on the radio " and "butchers who know their stuff," turning out "sublime meats, cut your way" *(continued on page 114)*

NAVIGATOR

Q: My inner Luddite has reared its head and I've decided to dump Windows 98 in favor of an old manual typewriter that has seen years of neglect. Where can I get one restored?

A: With the Y2K bug looming on the horizon, dusting off the old Underwood might not be such a bad idea, especially if you don't want to spend a groggy New Year's Day trying to pry your work from your hard drive. Luckily, there are several Manhattan shops that still retune, repair, and even sell these still-indispensable machines. Osner Business Machines (393 Amsterdam Avenue, near 79th Street; 873-8734) has been in the business of keeping typewriters typing since 1941 and offers estimates for only $10 (credited toward any repair), with a basic overhaul running around $100. You can also take satisfaction in the esteemed company you'll keep: Osner's loyal patrons include novelists Tom Wolfe (Underwood 1966) and Philip Roth (IBM Selectric) as well as playwright David Mamet (Olympia Manual Portable).

Tytell Typewriter Company (116 Fulton Street; 233-5333) offers free estimates for typewriter repair, and 85-year-old owner Martin Tytell has yet to meet a machine he could not fix. Tytell, who specializes in building custom-made typewriters in any of 145 language sets, has clients ranging from veteran reporters to the Vatican. Maintenance (lubrication and cleaning) runs around $85, and a complete overhaul—including any replaced parts—costs $350.

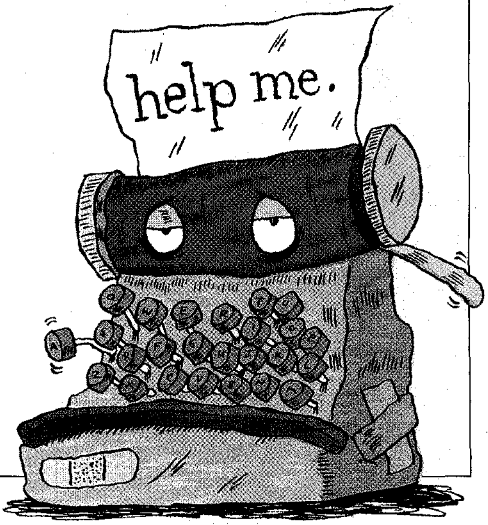


Illustration by Paul Corio.

SALES & BARGAINS **SHYAMA PATEL**

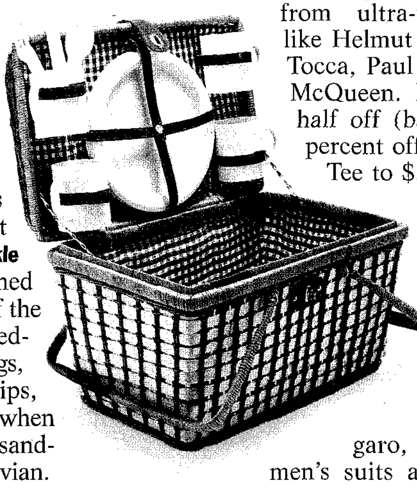
Splendor in the Grass

Let the Knicks **mind their own baskets** *for now. With the weather this good, it's time to find one for yourself and make a* **date with Mother Nature.**

SO YOU'RE HAVING YOUR DINNER in your tiny, dark, dingy little kitchen again. If you glance out a window or chance to surf over to Channel 1, maybe you'll realize how criminal it is not to be taking advantage of this spring's fine outdoor-dining weather. Now, you could start taking all your meals at the Boathouse, but it's a lot cheaper—and much more charming—to fill one of these chic wicker baskets with anything from niçoise salad to Big Macs (don't forget a bottle of wine) and claim a bit of green space for spreading out the goods.

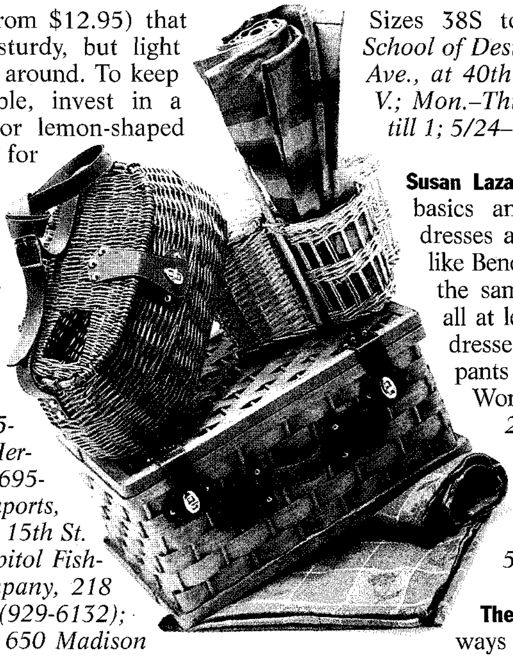
For a full picnic, with salads and cold cuts to share, pick up an old-fashioned basket, equipped with plastic plates, cups, and cutlery. **Bed Bath & Beyond**'s classic, double-handle style (pictured below, $29.99) is lined in pretty blue gingham and comes with a service for four. For less cumbersome toting, try **Macy's** slim, suitcase-style picnic case ($37.50) with gingham lining and similar equipment.

Light lunch for two fits nicely in **Pier I**'s simple, natural-wicker basket ($10), which has a compartment for two bottles and a separate bin for food. But for truly easy carrying, invest in a shoulder-strap-fitted fisherman's creel ($24.99) at **Capitol Fishing Tackle Company**. Designed to hold the catch of the day, these varnished-wicker shoulder bags, contoured to fit hips, are equally handy when stuffed with tuna sandwiches and some Evian.



Crate & Barrel's pretty madras or daisy-print tablecloths double as perfect picnic blankets (pictured, top right; in various sizes, from $12.95) that are thick and sturdy, but light enough to carry around. To keep your cloth stable, invest in a set of cherry- or lemon-shaped weights ($5.95 for four) that clip on the edges. This blanket-weight system's also perfect for the beach.

Bed Bath & Beyond, 620 Sixth Ave., at 18th St. (255-3550); Macy's Herald Square (695-4400); Pier 1 Imports, 71 Fifth Ave., at 15th St. (206-1911); Capitol Fishing Tackle Company, 218 W. 23rd St. (929-6132); Crate & Barrel, 650 Madison Ave., at 59th St. (308-0011).



Basket case: Clockwise from top left, picnic totes from Capitol Fishing Tackle, Pier I, and Macy's.

Picks of the Week

Onward Kashiyama's sample sale features top spring and summer picks from ultra-fashionable designers like Helmut Lang, Martine Sitbon, Tocca, Paul Smith, and Alexander McQueen. Most styles are about half off (back stock is up to 80 percent off): from $20 for a Kors Tee to $500 for a Helmut Lang jacket. Women's sizes 4–10; men's sizes 40–44. *1 E. 27th St. (629-6100); A.E., M.C., V.; Tues.–Fri. 11–6; 5/25–5/27, 6/2–6/4, 6/8–6/11.*

cK Calvin Klein, Ungaro, Feraud, and Valentino men's suits are all more than half off at the companies' joint stock sale. Prices are $20–$30 for ties to $25–$60 for dress shirts to $150–$550 for suits. Sizes 38S to 48L. *Parsons School of Design, 560 Seventh Ave., at 40th St.; A.E., M.C., V.; Mon.–Thurs. 9–6:30, Fri. till 1; 5/24–5/28.*

Susan Lazar's chic, tailored basics and pretty spring dresses are sold at places like Bendel's and Saks. At the sample sale, they're all at least half off: sundresses start at $50, pants and tops at $30. Women's sizes 2–12. *275 W. 39th St., third floor (302-5888); A.E., M.C., V.; Mon.–Thurs. 9–6; 5/24–5/27.*

The Bridal Garden always donates proceeds from sales of wedding gowns from Ulla Maija, Nancy Issler, and other top designers to the Sheltering Arms Children's Service. Now most styles are about 75 percent off retail: from $495 to $1,295. Sizes 4–10. *122 E. 29th St. (252-0661); A.E., M.C., V.; Tues.–Sat. by appointment only; 5/24–6/19.* ■

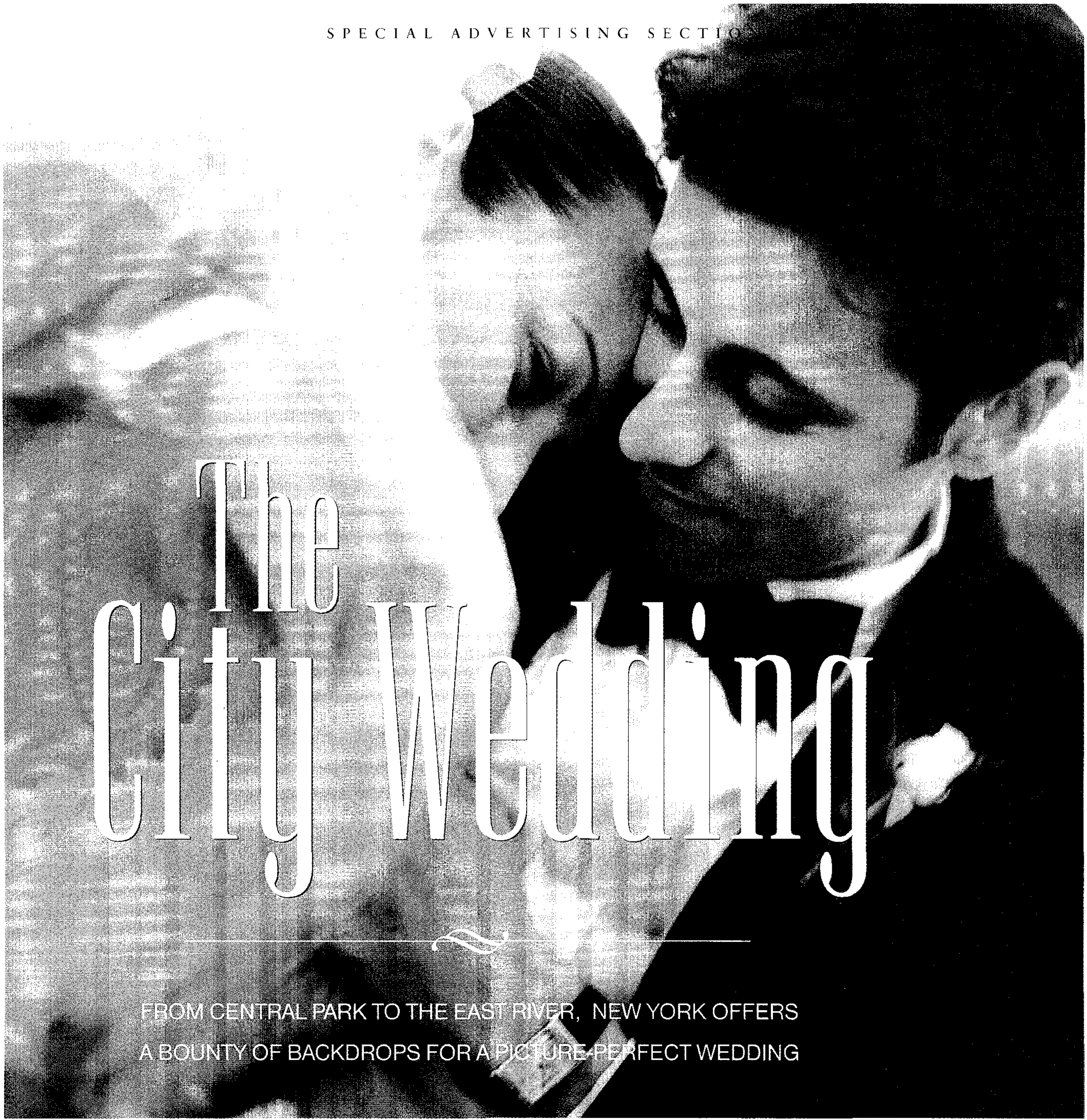
ALWAYS A DEAL

Home, Sweet Home

The recent arrival of Chelsea's **Portico** outlet is good news for those who can't be bothered to trek out to Jersey for discounted pillowcases. The 3,300-square-foot clearance center of the upmarket home- and bath-accessories chain shaves 30 to 50 percent off prices on discontinued furniture, bath products, home linens, and baby accessories. Current stock includes king-size linen sheet sets ($139.99), iron coffee tables ($720), and gingham crib quilts ($49.99). *233 Tenth Ave., near 23rd St. (807-8807).*

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, *four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.*

Photographs by Tommy Naess.



The City Wedding

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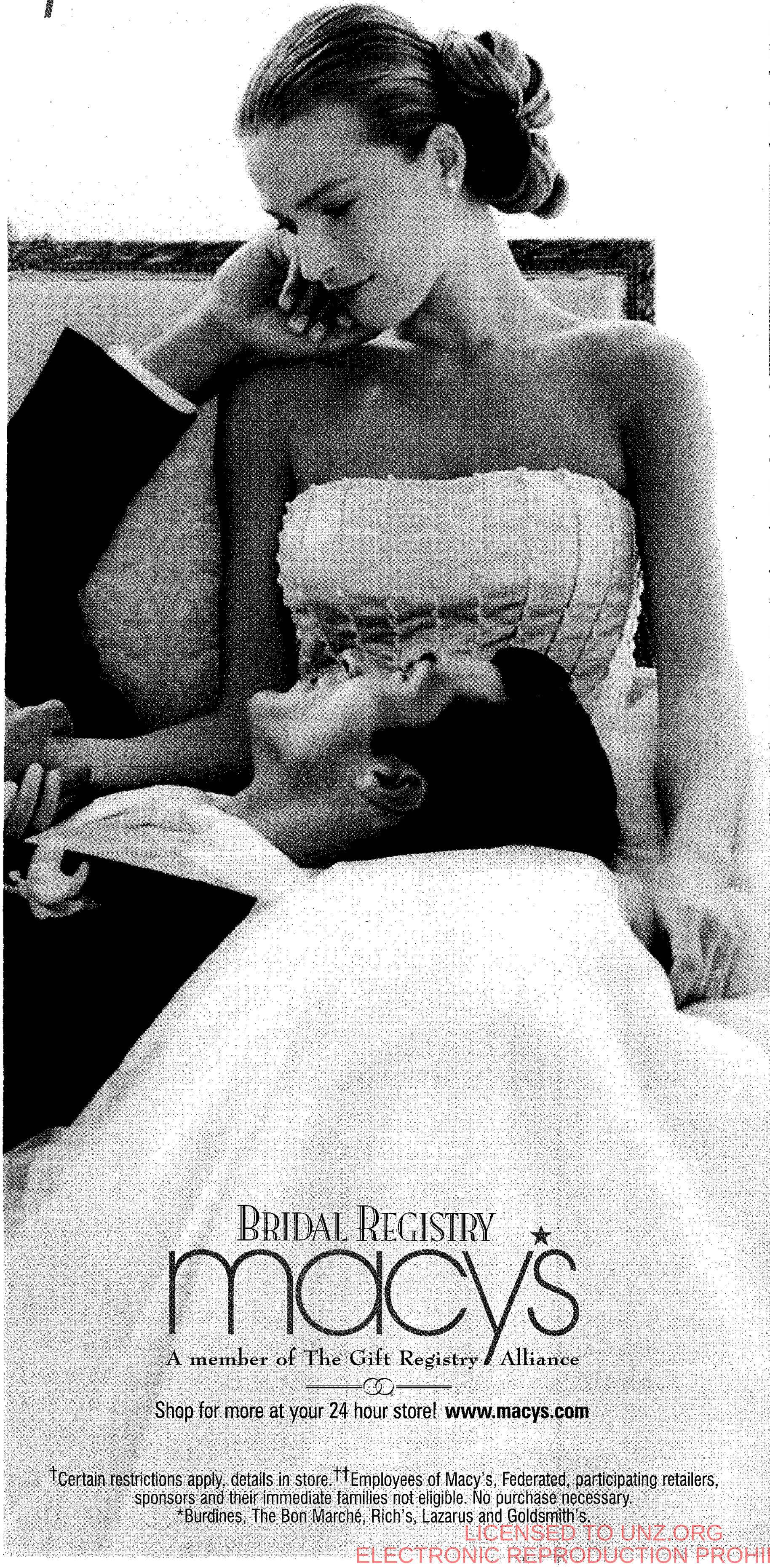
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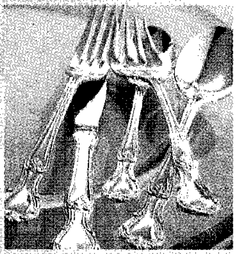

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†Certain restrictions apply, details in store. ††Employees of Macy's, Federated, participating retailers, sponsors and their immediate families not eligible. No purchase necessary.
*Burdines, The Bon Marché, Rich's, Lazarus and Goldsmith's.

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DEREK PHOTOGRAPHY

When Megan Kahn was a single twentysomething living in New York City, she would spend much of her free time biking, walking, or Rollerblading in Central Park. Every time she would glide or stride by The Boathouse, Megan, now 31, would imagine that this oasis in Central Park would be where she would eventually get married. Fast forward a few years, when Megan meets Myles, her future husband. As their friendship quickly grows into love, they start talking marriage. One day while walking in Central Park, Megan steers Myles towards The Boathouse and shares her fantasy from her single days. Soon thereafter, Myles pops the question, and Megan and Myles end up booking The Boathouse for their May 5, 1996 wedding. "Since we both lived in the New York City area at the time, we thought it was just perfect for us to get married in the center of the city," recalls Megan.

If dreams can come true, then Megan is living proof. "The garden was in bloom the day of our wedding, turtles were swimming around in the pond outside, and during our ceremony birds were chirping away," she recalls.

> "The garden was in bloom the day of our wedding, turtles were swimming around in the pond outside, and during our ceremony birds were chirping away."

With such a lovely location, the couple had to do very little to decorate the site for their wedding. "All we had on the tables at were bowls of stargazers," says Megan. No other decorations were necessary.

Besides the great surroundings, the exquisite food wowed Megan and Myles' 150 guests. "The food was great, the service was tremendous, and we had a perfect 70 degree day," Megan adds. "My wedding could not have been better."

After the reception ended, the happy couple took a horse and carriage ride through Central Park and down Fifth Avenue on the way back to their hotel. "As we rode by The Metropolitan Museum of Art, the staircase was filled with people sitting outside and enjoying the glorious day. When the crowd saw us, people started standing up, clapping, and cheering," recalls Megan. "It was just an amazing end to an amazing day."

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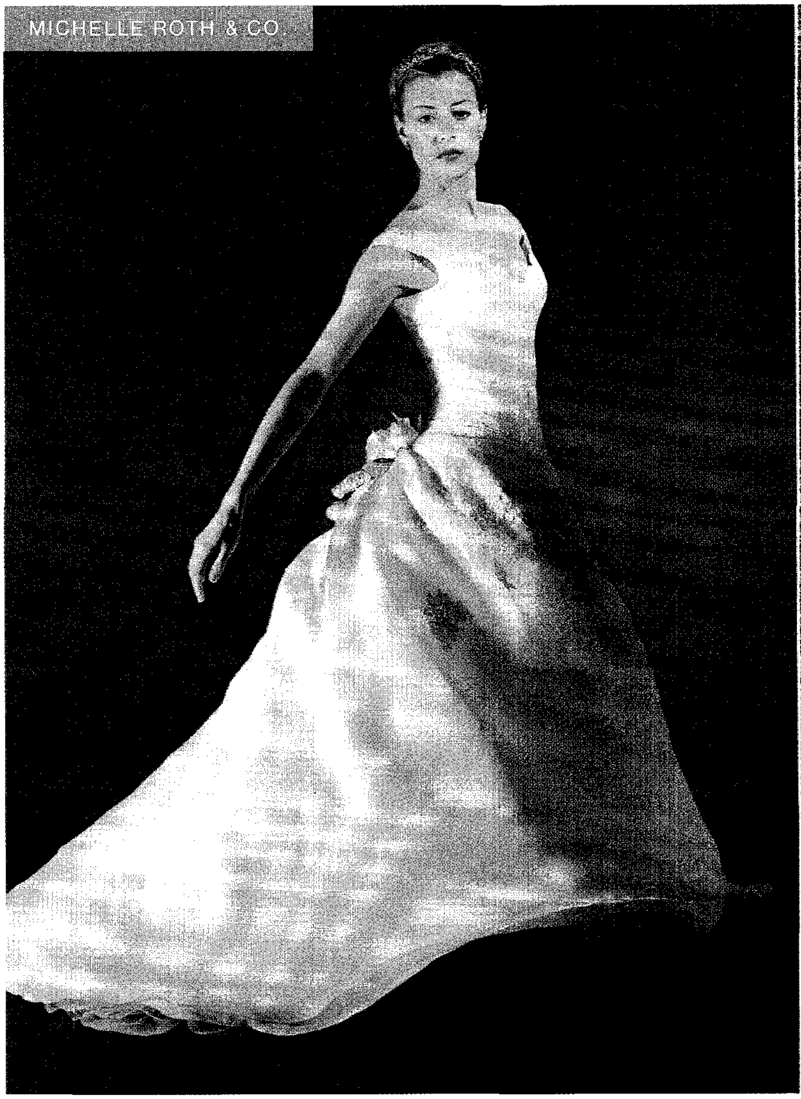
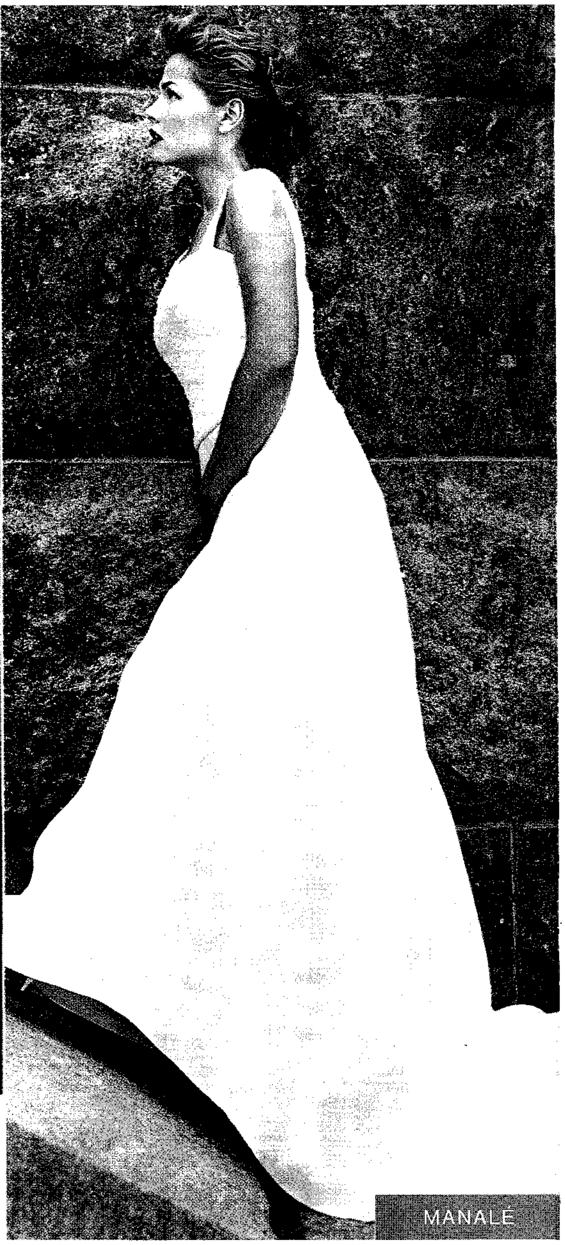


MICHELLE ROTH & CO.



MANALE

Fashion Forward

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Fashion Forward

MANALÉ (260 W. 39th St., 944-6939) is so ahead of the times that she is said to be the first major bridal couture designer to introduce a wedding gown made from an innovative fabric that combines silk charmeuse with industrial grade hemp. Manalé, who was born and raised in Ethiopia, believes that in using hemp in her dresses, she is reaching back to her past. "In Africa, you feel that you are living in a mystical past. You feel close to the earth, still raw," she says. Adding hemp fabric to the collection translates her sense of the primitive into a stunning simplicity of form. Manalé's dresses, sold at Bergdorf Goodman and better local retailers, feature cinched waists, bared backs, pearl waistbands, and sensual necklines. You can get a closer look at her her designs online at www.manale.com.

> Long gone are the days when a bridal gown was designed to carry the wearer. Today's gowns are stunningly simple, exceedingly stylish, and eminently wearable.

MIKA INATOME The bride who buys a Mika Inatome (11 Worth St., Suite 4B, 966-7777) dress "is aware of current fashion, style, and trends," says Mika, who tends to design very form-fitting dresses. Mika highlights each woman's inherent beauty by creating gowns that are decorated with pearls and crystals, if the bride so chooses.

MICHELLE ROTH & CO. Bridal designer Michelle Roth of Michelle Roth & Co. (24 W. 57th St., Suite 203, 245-3390; www.michelleroth.com) helps brides make a statement by offering them gowns of color. "We've seen 50-percent growth in brides choosing gowns in anything but ivory or white," says Roth, who creates gowns in such stunning colors as maize yellow and French blue. What attracted Susan Stern, 35, to Roth's designs was that they looked and felt different from any other gown she'd tried on. "I really liked the fact that the dress felt light,

CONTINUED ON PAGE 9A

BRIDE'S BEST FRIENDS

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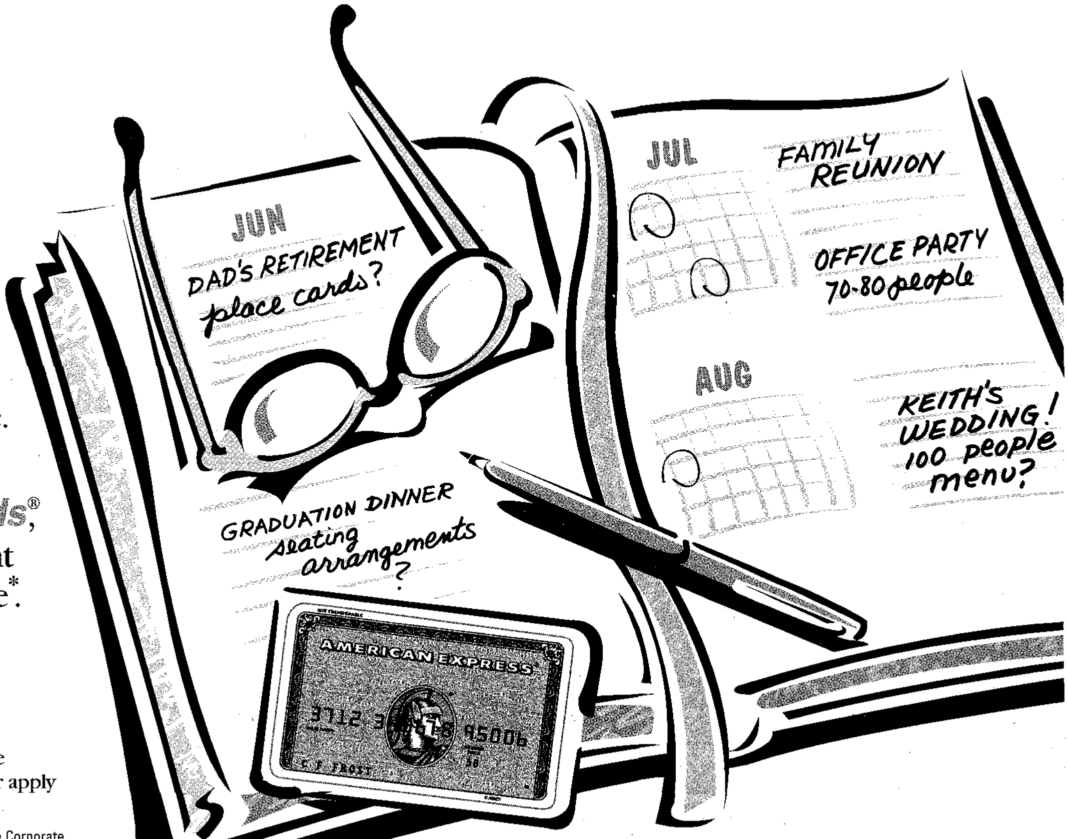
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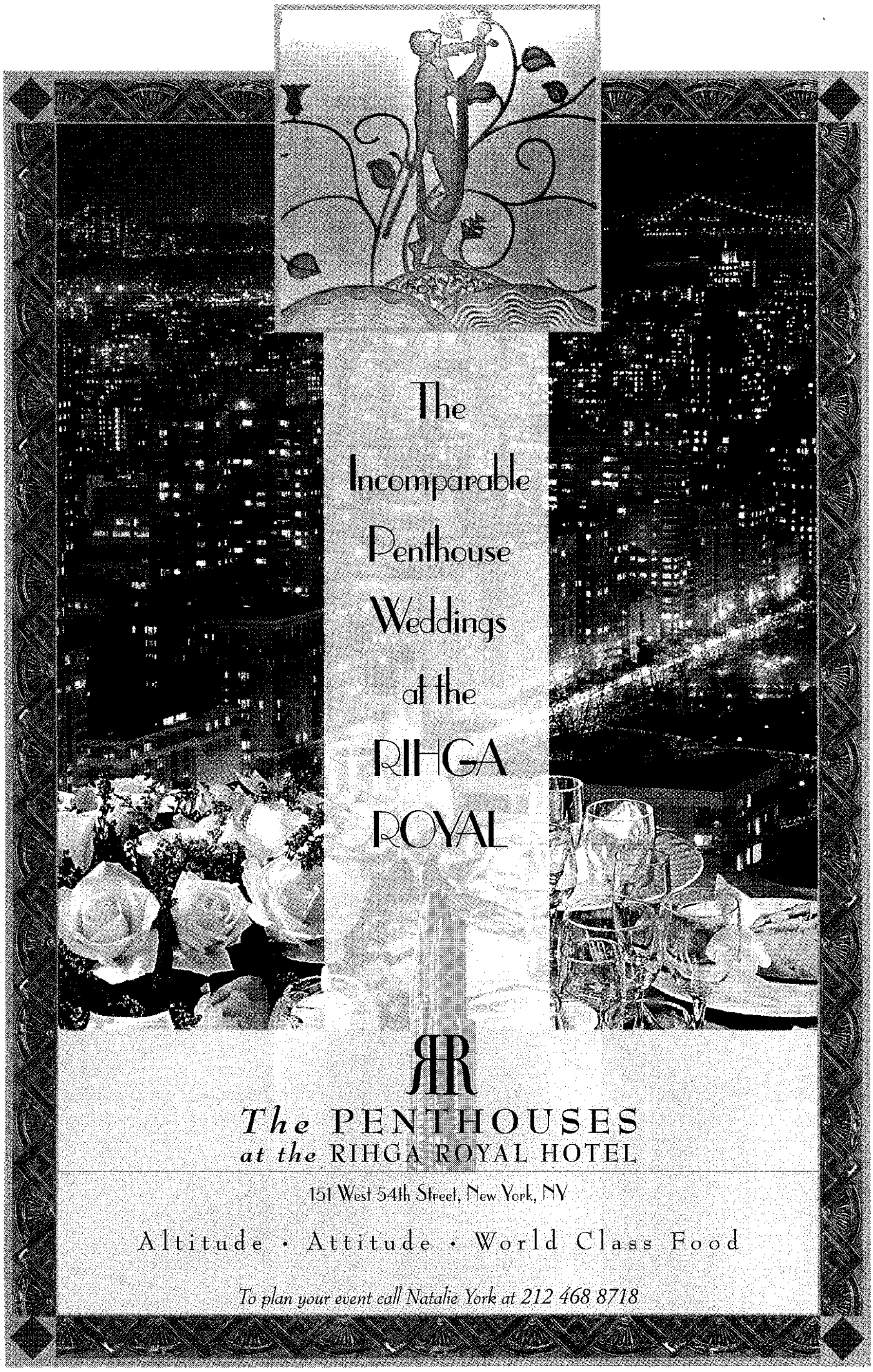
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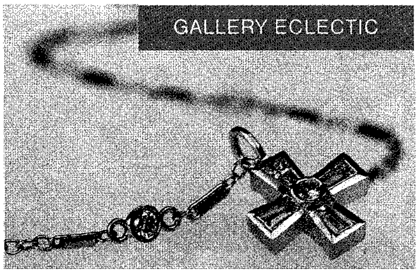
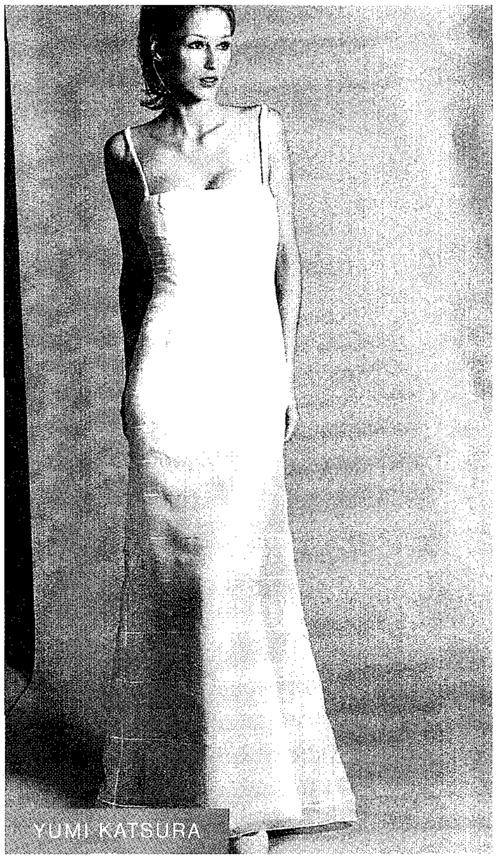
THE BRIDAL GARDEN (122 E. 29th St., 252-0661) resells donated couture and designer gowns for a fraction of their original price (many of which have never been worn) from Ulla Maija and One of a Kind Bride, among others. All proceeds go to Sheltering Arms Childrens Services, which has been helping disadvantaged children since 1823. Those who donate a wedding gown to The Bridal Garden can get a tax deduction for their good deed.

THE BRIDAL GARDEN

Bridal Accessories

GALLERY ECLECTIC While pearls continue to be the more traditional necklace to wear with a wedding gown, the bridal jewelry from Gallery Eclectic (43 Greenwich Ave., 924-4314; 27 Main St., Southampton, NY, 516-287-0463) offers romance of another era. Designer Catherine Angiel offers a Gothic "Faith" cross or a solitaire bezel-set heart-shaped diamond on an eternal diamond chain. "People aren't just buying a piece for their wedding," she says. "They can wear these items with their wedding gown or their favorite jeans."





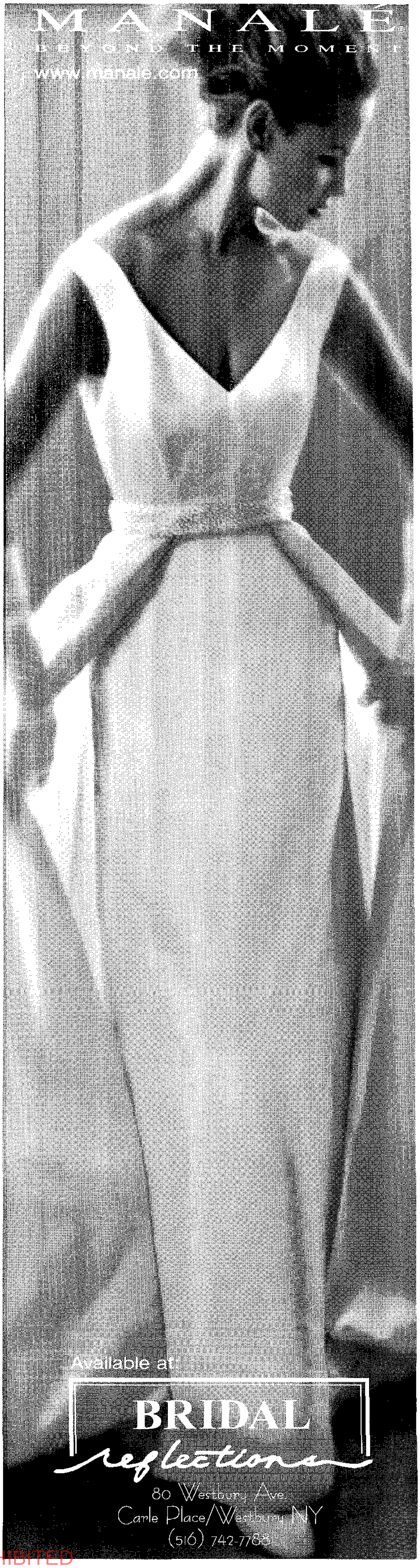
YUMI KATSURA

and I could move easily in it," says Stern, who tied the knot on May 16, 1999. In addition, petite Stern found a gown that fit her body well. "Michelle Roth has a lot of different style dresses for different body types, including mine," says Stern.

YUMI KATSURA Brides who shop at Yumi Katsura (907 Madison Ave., 772-3760; www.yumikatsura.com) are looking to "shatter the mold of traditional bridal dressing," says Erisa, designer for Yumi Katsura and The Erisa Collection. Her dresses tend to feature cropped tops, bold silhouettes, and interesting embroidery. One such dress features white organza with silver appliqués that look like vines gently cascading towards the floor.

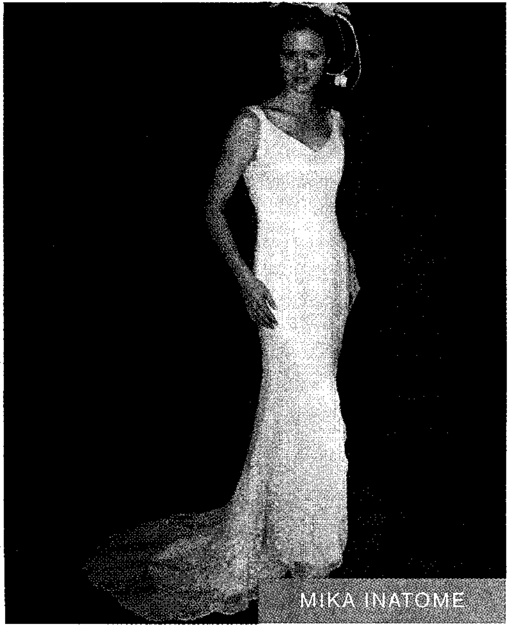
KLEINFELD (802 Fifth Ave., Brooklyn, NY, 1-888-383-2777.) Kleinfeld is the ultimate bridal salon. It features the largest selection of wedding dresses from American and European designers. To help a bride pick the dress of her dreams, she's assigned an expert personal mentor. And to guarantee the perfect fit, Kleinfeld staffs more than 100 alteration specialists. It's easy to see why Kleinfeld is known as the wedding dress mecca of the world.

KLEINFELD



NICOLE MILLER

THE BRIDAL PARTY—DRESSES FOR BRIDESMAIDS



MIKA INATOME

NICOLE MILLER (1-800-365-4721) offers a line of bridesmaid apparel that she says will help you "keep your friends while selecting dresses for your bridesmaids." Recent additions to her collection include satin gowns and crepe illusion dresses in a pretty palette – pistachio, periwinkle, and a floral water roses print. Her dresses can definitely be worn again as evening wear. Miller's selection impressed one bride so much that she purchased a Nicole Miller bridesmaid dress in white and wore it as her wedding gown! Amy Nobile, that bride, explains: "I'd taken my maid of honor shopping for a dress when I saw a Nicole Miller gown that was backless, sleeveless, and had a little train. I just had to try it on," says Amy, who lives in San Francisco but was married in Manhattan on May 16, 1998. She spotted the wonderful white dress in a boutique in San Francisco that carries Nicole Miller's bridesmaid line. After dreaming about it that night, Amy decided that "I have to go back and get that gown." She did, and, best of all, it only cost $440. Nicole Miller bridesmaid dresses are available at 30 Nicole Miller boutiques nationwide.

> Bridesmaids are no longer the laughing stock of the party in hideously pouffy frocks or embarrassingly bad colors. Today's sleek bridesmaids' dresses come in slim, sexy silhouettes and a refreshingly classic palette. (Goodbye, seafoam green; hello navy!)

THE BRIDAL PARTY-DRESSES FOR BRIDESMAIDS

The bride who buys her bridesmaid dresses at The Bridal Party – Dresses for Bridesmaids (243 E. 82nd St., 861-2318), is looking for fashionable dresses that will flatter her bridesmaids, no matter what their body type. Hot this year are separates – that is skirts and tops that are mix and match. This option allows the bride to select a fabric and color that she wants her attendants to wear, and then her bridesmaids can choose the style skirt and top they like the best. This personalized approach makes for an array of choices that suit different body types and fashion sensibilities. Check out The Bridal Party on the web at www.weddingcentral.com/ny/bridalp/.

BRIDE'S BEST FRIENDS (11 E. Palisade Ave., Englewood, NJ, 201-541-1333) offers brides certain special services that are unique to the store. For instance, this shop just over the George Washington Bridge carries the complete line of attendant wear by Vera Wang. Co-owners Ilene Rauch and Elizabeth Fisher pride themselves on their personal and professional services. In addition, because of the store's New Jersey locale, patrons pay no sales tax on clothing. So the bottom line here is an amazing selection of dresses in contemporary and classic styles, plus personalized service, and no sales tax!

TATI Fashion conscious and saving-savvy brides flock to Tati (475 Fifth Ave., 481-TATI), a European company that sells bridal gowns at outrageous savings in the heart of midtown Manhattan. Tati, whose Paris business accounts for nearly 20 percent of the bridal market in France, can afford to sell designer gowns for under $600 because it buys excess inventory from other designers, and passes this savings along to the savvy customer. Tati also offers its own private label designs, plus romantic designer French lingerie for the trousseau, all of which can be viewed on the Tati website: www.tatiusa.com.

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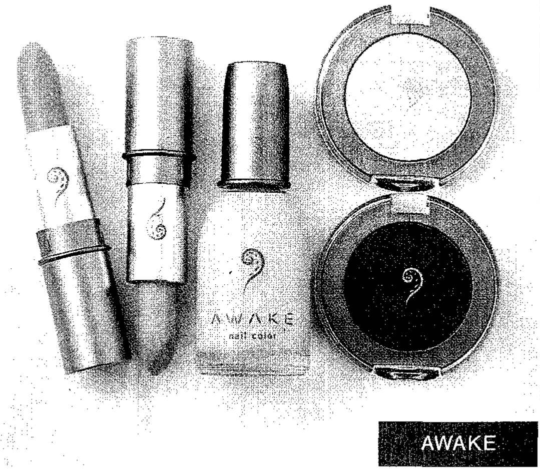
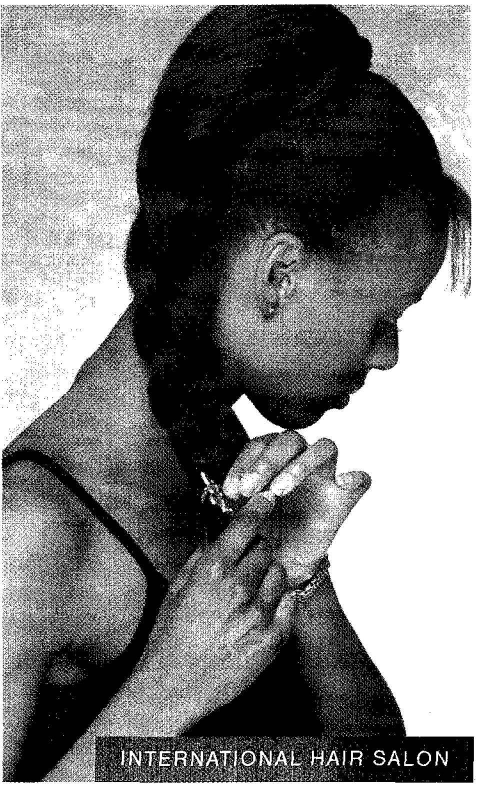


AWAKE



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CONSIDERING YOUR PHOTOGRAPHS WILL CAPTURE YOUR LOOK AND PRESERVE THEM FOR YEARS TO COME, YOU DEFINITELY WANT TO MAKE SURE THAT YOUR HAIR AND MAKEUP LOOK PERFECT ON THIS, ONE OF THE MOST IMPORTANT DAYS OF YOUR LIFE. SO YOU'LL HAVE LESS TO WORRY ABOUT AS YOU GET READY ON THE BIG DAY, BOOK AN APPOINTMENT AT ONE OF THE FOLLOWING BEAUTY-RELATED COMPANIES, WHO CAN MAKE YOU AND YOUR ATTENDANTS LOOK GORGEOUS ON YOUR WEDDING DAY.

LEMETRIC

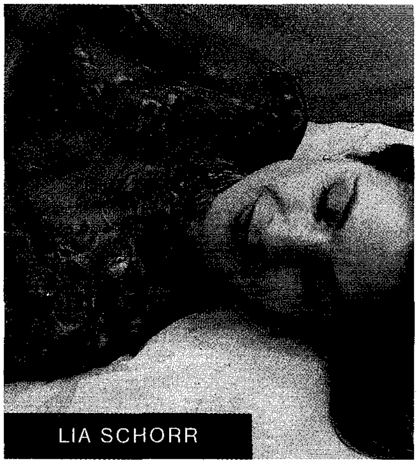
INTERNATIONAL HAIR SALON (560 Fifth Ave.3rd. Floor; 869-1147) specializes in women with fine, thin hair, but they also work as a traditional beauty salon and can provide highlighting, extensions, volumizing techniques, and up-dos for the entire bridal party.

LEMETRIC For women who have lost their hair or who have thinning hair, the last thing they want at a big event is a shiny scalp. LeMetric (124 E. 40th St. Suite 601, 986-5620 or 1-800-217-9052) can give brides, their mother, or other women with thin hair the fuller-looking head of hair they always dreamed of for the special day and beyond.

AWAKE For makeup, the creative color consultant at Awake, a skincare and cosmetics company, can educate brides about Awake's fine quality foundations, concealers and loose powder blends that achieve long-lasting coverage and a flawless finish – perfect for all-day beauty at the wedding. Awake is available at Henri Bendel (712 Fifth Ave. First Floor, 373-6389).

JPRO SALON (118 E. 59th St., Suite 303, 317-0105) can cover both your beauty and hair needs in one location. Makeup artist and co-owner Jody Pollutro uses a lightweight, all-natural line of makeup that lasts. Hair designer and co-owner Ron Ortiz volumizes straight hair and keeps the look current. The duo works together to make the entire bridal party look marvelous.

LIA SCHORR SKIN CARE "Brides should schedule four consecutive facials up to two weeks before the wedding to clean skin," says Lia Schorr of Lia Schorr Skin Care (686 Lexington Ave., 4th Floor, 486-9670), a leading full-service salon in midtown.



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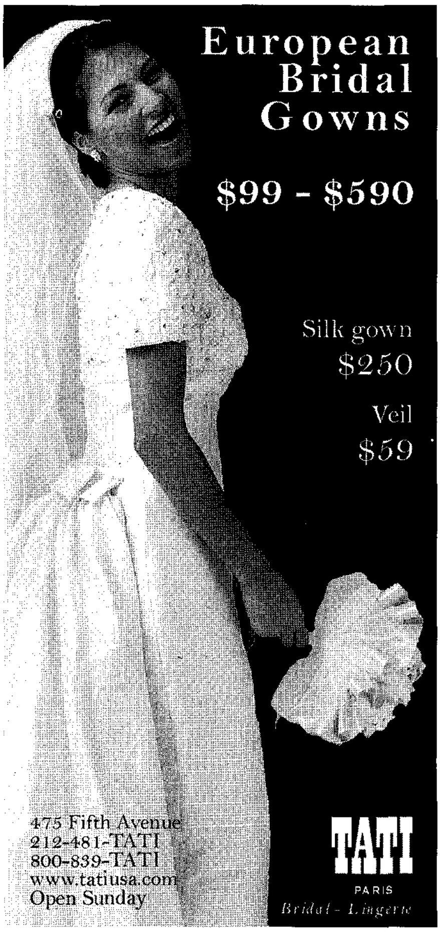

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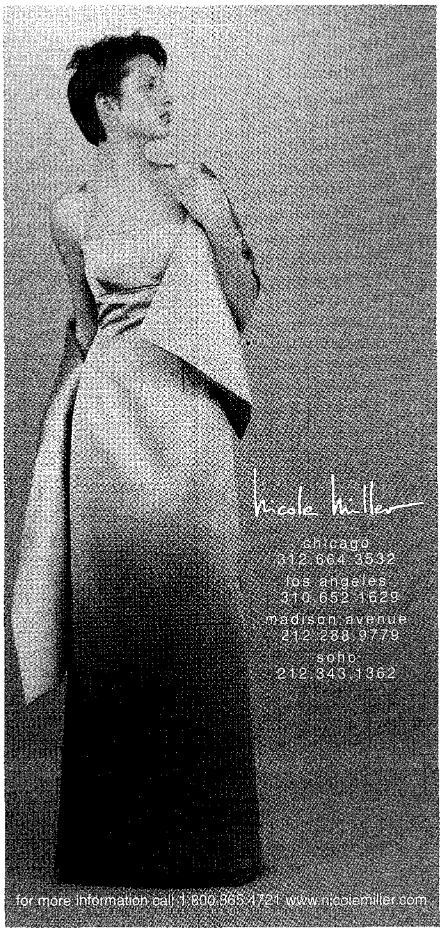

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CITY SWING Whether in tuxedos or Zoot Suits, the 11-piece New York City Swing (718-279-8038; www.nyswing.com) knows how to fire up an audience with big band swing, '50s and '60s music, rock and roll, Motown, '70s disco, and more. This versatile group of musicians has entertained countless brides and grooms along with such dignitaries as Ted Turner and Nelson Mandela.

KEN GROSS ORCHESTRAS (1-800-688-4480) has set bands whose popularity is based on the top quality of their musicians and vocalists, as well as a mastery of a broad range of music, including Big Band, Swing, Rock, R&B, Motown, Top 40, Broadway, and Classical. "What makes a party successful," says Julliard-trained Ken Gross, "is music that reflects the tastes of the bridal couple and fills the dance floor with guests of all ages."

LESTER LANIN ORCHESTRAS *The Guinness Book of Records* recently recorded that Lester Lanin Orchestras (157 W. 57th St., 265-5208) has played more engagements than any other orchestra. Lester Lanin's Orchestras play engagements worldwide and their continuous music contains an unlimited repertoire of songs. "Our success is due to our adaptability to the specific requirements of each individual engagement," Lanin says.

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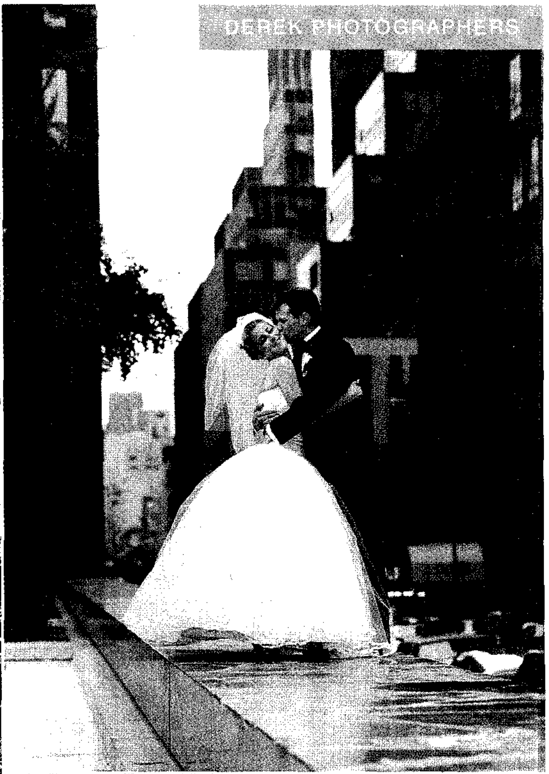

DEREK PHOTOGRAPHERS

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Picture Perfect

ONG AFTER YOUR WEDDING DAY HAS COME AND GONE, YOUR PHOTOGRAPHS WILL REMIND YOU OF THAT MAGICAL DAY IN YOUR LIFE. MAKE SURE YOU FIND A PHOTOGRAPHER WHO NOT ONLY CAPTURES YOUR WEDDING IN A WAY THAT IS PLEASING TO YOU BUT IS ALSO A NICE PERSON TO WORK WITH ON THAT SPECIAL DAY.

FRED MARCUS PHOTOGRAPHY

One of the best ways to find a competent photographer is to make sure you look closely at his or her portfolio. "Look for examples of an entire wedding as opposed to single images of different weddings," says Andy Marcus, president of Fred Marcus Photography (245 W. 72nd St., 873-5588). "Anyone can take one or two good photographs, but to photograph an entire wedding well is much more difficult," adds Marcus, who is seeing a resurgence of black and white photojournalism, mixed with color photographs, as the kind of wedding photography brides and grooms want.

SARAH MERIANS PHOTOGRAPHY

Ask plenty of questions of a prospective wedding photographer, suggests

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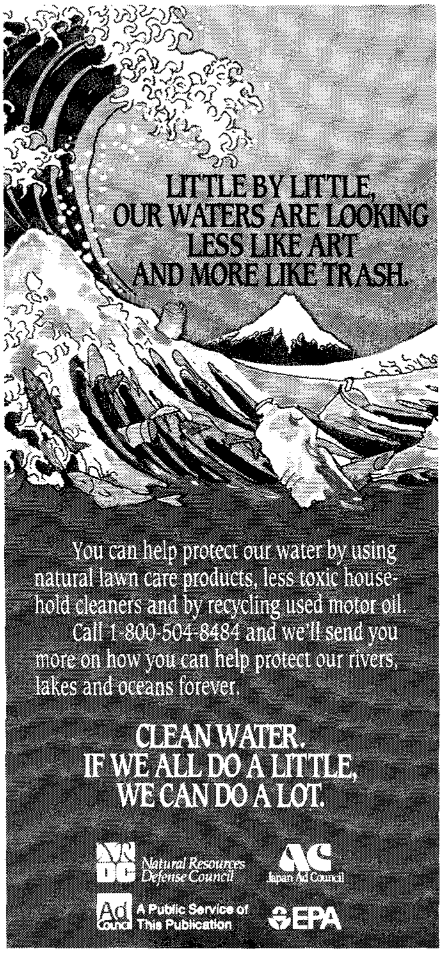

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SARAH MERIANS PHOTOGRAPHY & COMPANY

DEREK PHOTOGRAPHERS

Sarah Merians of Sarah Merians Photography & Company (104 Fifth Ave., 4th Floor, 633-0502), whose 13 full-time photographers offer a range of photographic styles. "Ask things like, 'Do you specialize in wedding photographs?' 'What is your style of photography?' 'Have you worked in my reception location before?'" says Sarah, who now offers digital wedding albums that showcase photojournalism in a modern presentation. You can view portions of portfolios at www.sarahmerians.com.

DEREK PHOTOGRAPHERS

No matter how good a photographer's pictures look, don't sign on the dotted line until you've check references, suggests Derek Jackson of Derek Photographers (628-5100 or 1-800-44-DEREK), who has been photographing weddings in the tri-state area for 31 years. Derek's perseverance in starting candids at the inception of his business is today recognized as photojournalism. Derek notes a resurgence of black-and-white wedding photography. He's also experiencing a growing number of tech-savvy couples who want their wedding photographs uploaded to a CD-ROM or a website. Check out Derek's work on his website at www.derekgroup.com.

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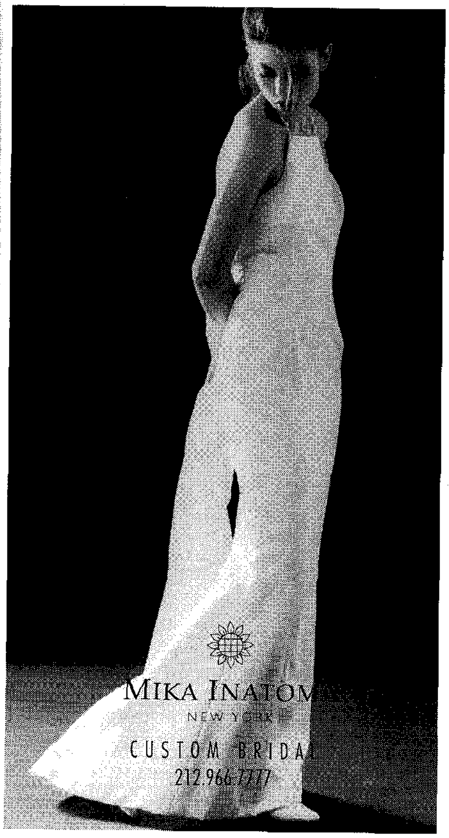

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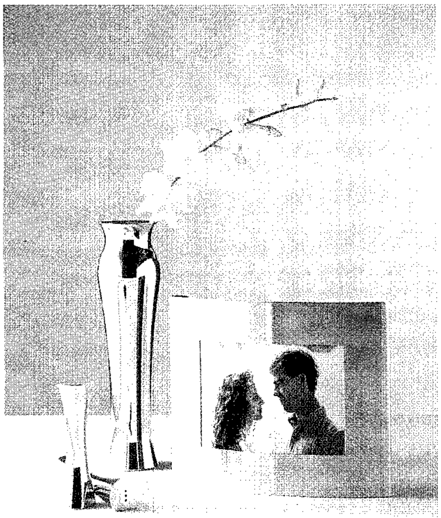

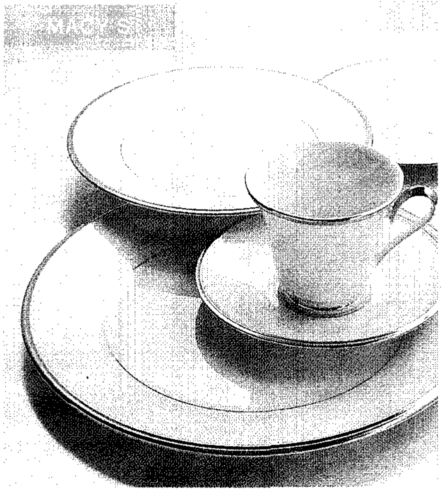

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MACY'S A gift registry gives your guests the inside scoop on items you'll really love and truly need. In addition, "when you're getting married, registering allows you to put together a wish list of things you might not get otherwise, such as formal china or crystal stemware," advises Linda Lee, group vice president, bridal registry at Macy's (151 W. 34th St., 1-800-44-WEDDING). While couples continue to register for the traditional china and crystal, they're also registering for more unusual items as well. Here, experts at Macy's New York area stores talk about trends in registering:

* **Off-beat items.** At Macy's, brides are registering for intimate apparel, luggage, and even Clinique makeup.

* **Mixing and matching tabletop.** "In recent seasons, many of the tabletop manufacturers, like Villeroy and Boch and Lenox, have come out with mix and match patterns," says Lee of Macy's, whose registry is available at more than 250 Federated Department Stores nationwide, including The Bon Marché, Rich's Lazarus Goldsmith's, and Burdines, and on-line at www.macys.com. "Here, the dinner plate may have a different border from the salad plate or the cup and saucer," adds Lee, but all the components coexist beautifully on the table. "This new trend of letting couples mix and match speaks to a couple's individuality and gives them the freedom to design a table whichever way they choose."

The Write Stuff

ERHAPS WHAT SETS THE MOOD MOST FOR YOUR WEDDING IS THE INVITATION YOU SELECT. AN ECRU INVITATION FEATURING BLACK ENGRAVED LETTERING TELLS YOUR GUESTS YOU'RE PLANNING A FORMAL AFFAIR WHILE AN INVITATION OF FLORAL-EMBOSSED VELLUM PAPER CONNOTES A MORE CASUAL GET TOGETHER. WHEN IN DOUBT, THOUGH, STICK WITH A SIMPLE PAPER STOCK, CONSERVATIVE LETTERING, AND A BASIC INVITATION.

DEMPSEY & CARROLL "In terms of wedding invitations, tradition sort of rules," says George Ward, owner of Dempsey & Carroll (110 E. 57th St., 486-7526), a 121-year-old stationer that still engraves each invitation by hand on 100 percent cotton fiber paper. However, Ward is seeing more melding of traditions as brides and grooms of different religions and ethnic backgrounds are marrying. Recently, Ward created invitations for a Brazilian bride marrying an

American. Therefore, their wedding invitation was written in Portuguese on one side and English on the other.

ALPINE CREATIVE GROUP

Stationers also help create the mood of an event by making programs, menus, and place cards for the ceremony and reception. As such, the staff at Alpine Creative Group (159 W. 25th St., 989-4198 or 1-800-289-6507), a full service invitation company, are seeing brides paying closer attention to detail with the printed materials they are ordering. "We've noticed that wedding programs are more popular than ever, with the use of engraved monograms," says Alpine owner Laura Leigh. "The trend is toward square and petite sizes, using a sheer ribbon instead of a tassel. Created with heavy archival papers, the program becomes a lovely keepsake for wedding guests."

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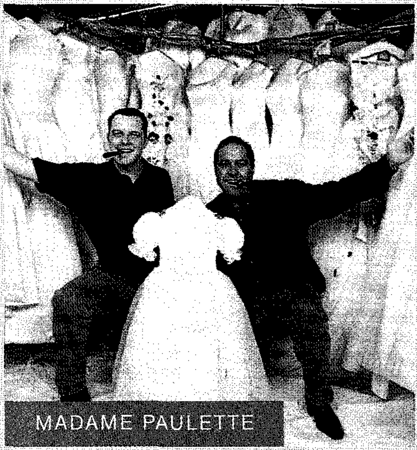

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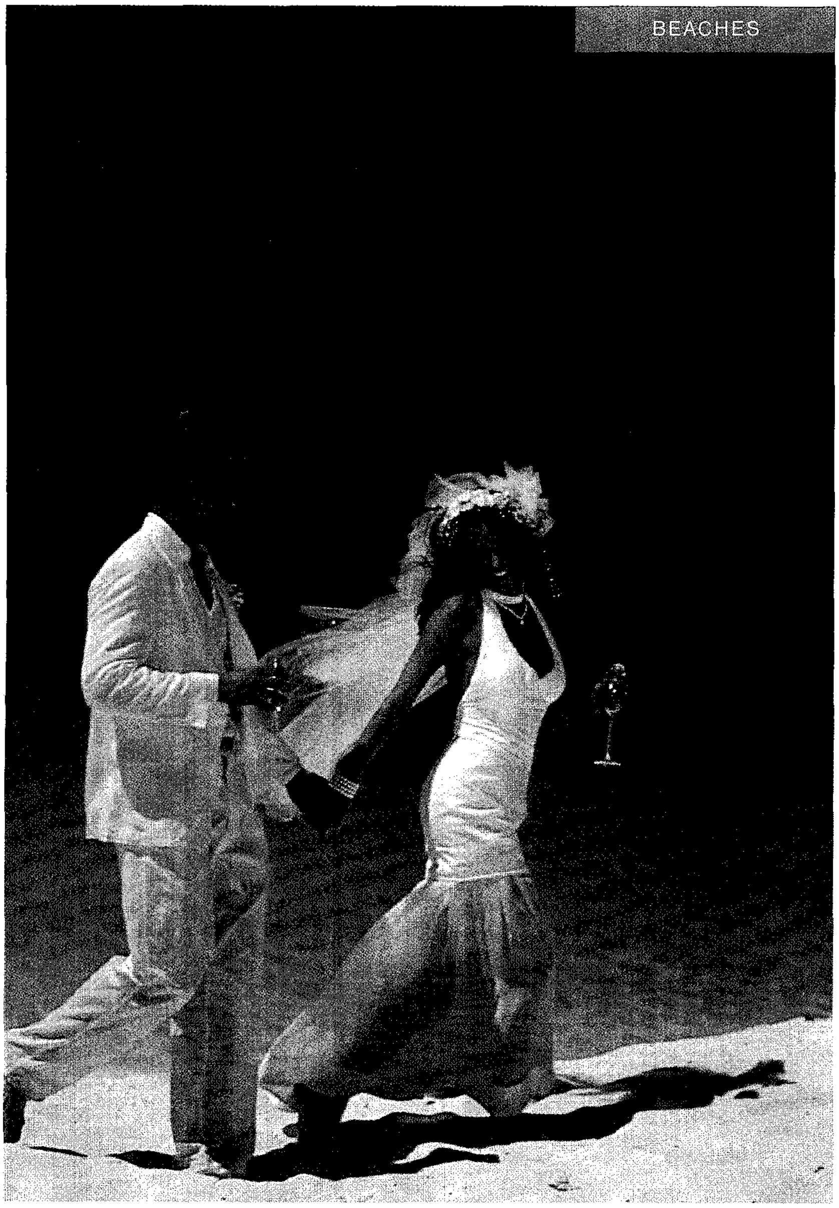

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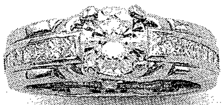

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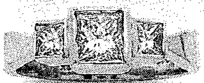

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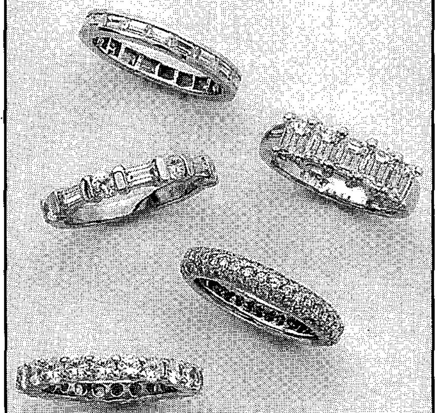

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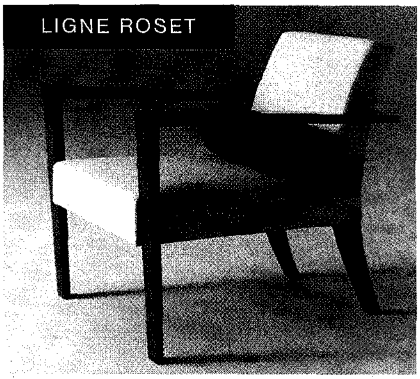


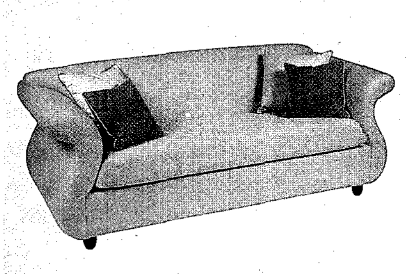
LIGNE ROSET

LIGNE ROSET (1090 Third Ave., 794-2903; 200 Lexington Ave., 685-1099; 155 Wooster St., 253-5629) has launched a line of significant accessories, from glass vases to great big and gorgeous mirrors. As always, Ligne

CONTINUED ON PAGE 26A

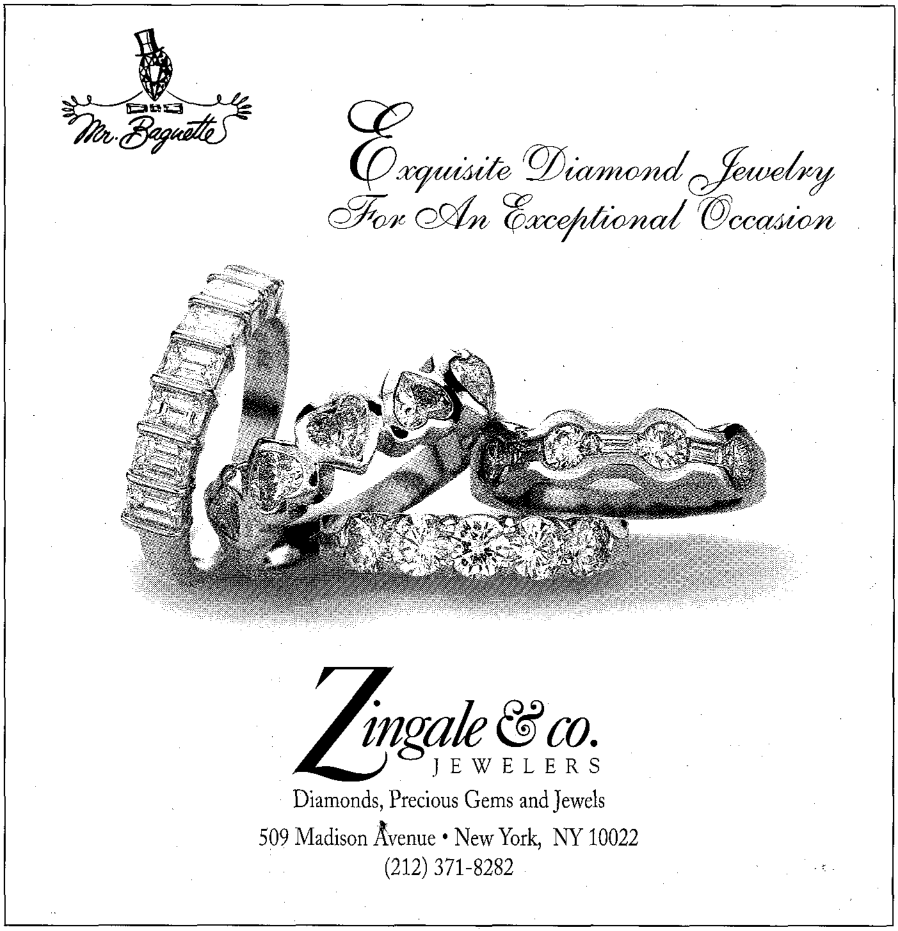
Roset also offers a complete line of contemporary furnishings made in France. "Ligne Roset is a great place to shop when furnishing your home in your unique sense of style," says general manager Laurie Messman.

CARLYLE CONVERTIBLES



CARLYLE CONVERTIBLES

The three locations of Carlyle Convertibles offer custom-made sofabeds, featuring Carlyle's patented steel weave mechanism that prevents you from feeling the hardware and makes the sofabed feel more like a "regular" bed. The company has sofabeds to fit anyone's budget and design sense. At the "Classic" location at 1056 Third Ave. (838-1525), you'll find fairly traditional couches featuring high-end, imported fabrics and filled with down feathers. The "Studio" location at 1375 Third Ave. (570-2236) is a bit more contemporary with couch silhouettes that are more fashion forward. Finally, the "Sofabed Express" site at 122 W. 18th St. (675-3212) is where you'll find sleep sofas covered in discontinued fabrics or odd dye lots and available for immediately delivery. Best of all, prices are 30 percent to 60 percent off all the time.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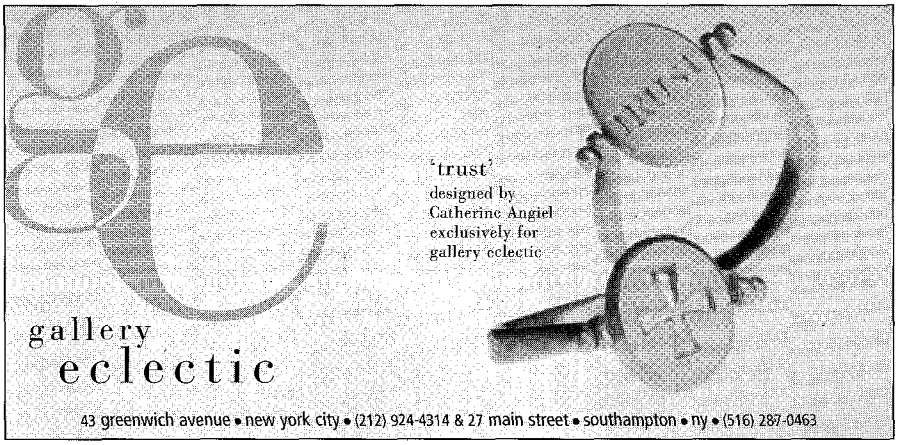
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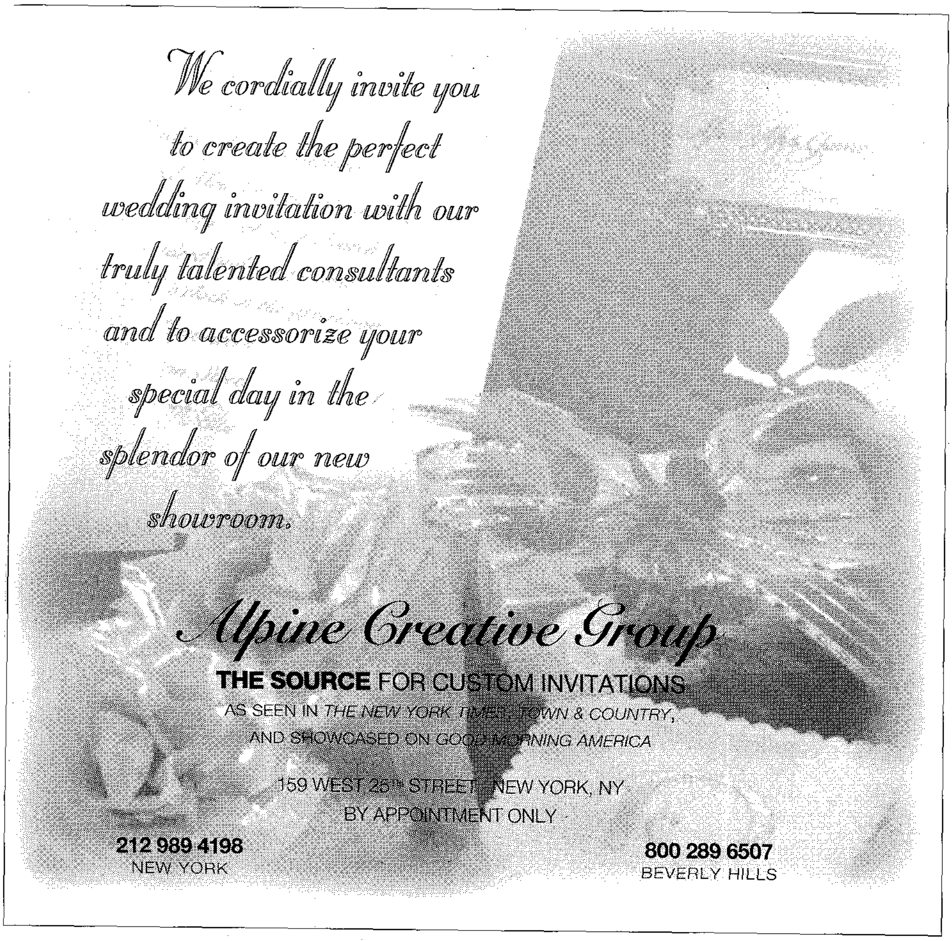
INNOVATION LUGGAGE

"We often get last-minute phone calls from brides and grooms who didn't buy enough pieces of luggage and they need additional pieces fast," states Gabrielle Hayden, a manager at Innovation Luggage (1-800-722-1800). With that important advice in mind, Hayden offers the following tips for completing your luggage collection:

* Don't buy useless pieces of luggage just to complete a set. "You want to invest in luggage that you'll use again," she says. Therefore, if you or your future spouse travel often, invest in a bag that you can carry on the plane.

* Make sure one of the pieces you buy is a rolling carry-on bag or a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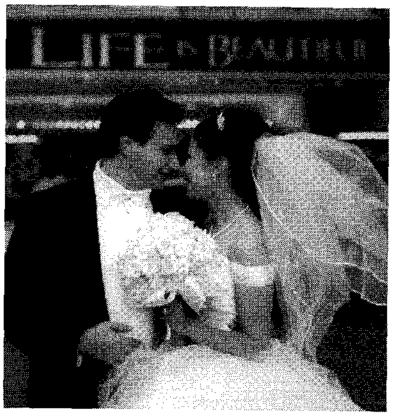
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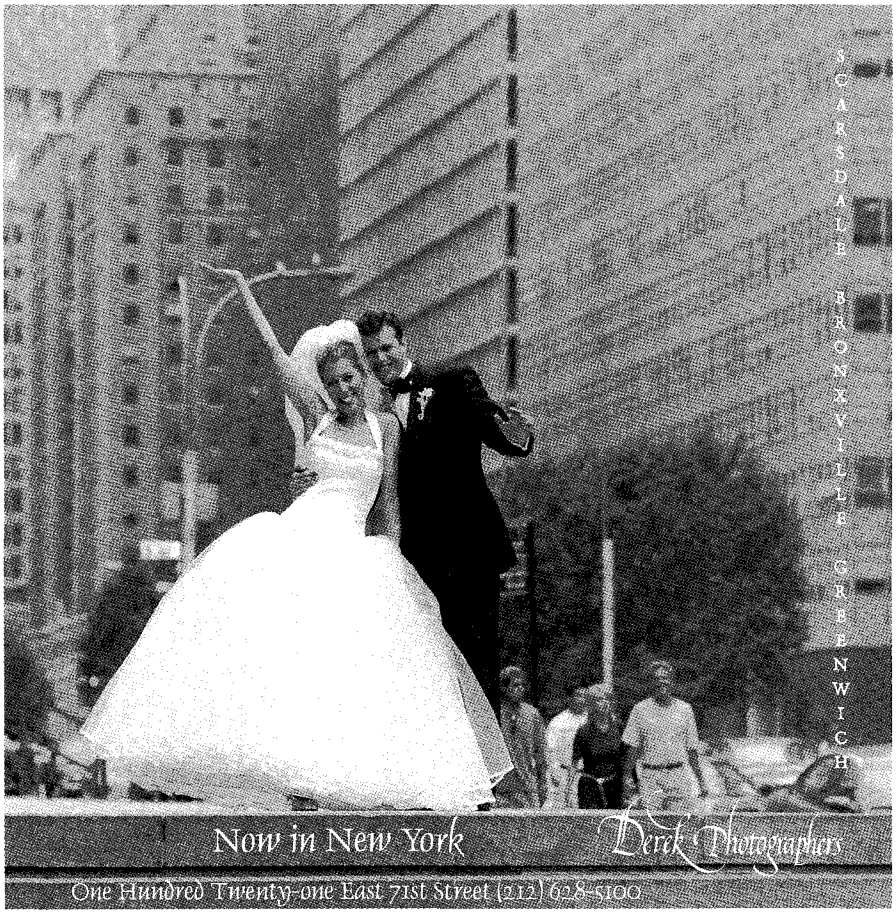
rolling garment bag, which are always useful on business trips.

* Buy a sturdy suitcase if you plan on checking your bags. "You want a suitcase that can withstand airline handling," she says.

* Don't wait for the last minute. Give yourself at least 3 weeks before the honeymoon so you can start planning for your packing and really research what kinds of luggage pieces you need.

If you do end up waiting until the last minute, make a quick visit to Innovation Luggage, which stocks luggage from all the major manufacturers. That way you won't have to wait for special orders. Innovation Luggage has six Manhattan locations and 40 in the tri-state area.

INNOVATION LUGGAGE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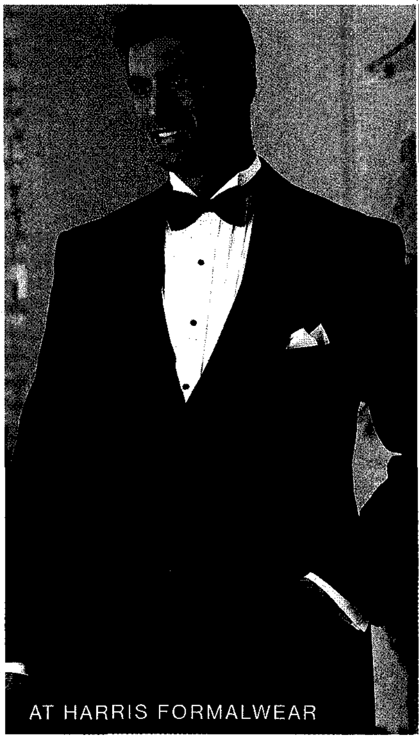
JACK SILVER FORMAL WEAR "Shop early. It is often erroneously believed that men's attire can be attended to in the final weeks of the wedding plans. However, it is beneficial not to leave formal wear decisions until the last minute, says Darrin Gordon, manager at Jack Silver Formal Wear (1780 Broadway, 582-0202). "Take time to explore options early and determine how you may best achieve the look you want."


AT HARRIS FORMALWEAR

JACK SILVER FORMAL WEAR

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AT HARRIS FORMALWEAR, LTD. "Go with something that will never go out of style," says Douglas Rau, of AT Harris Formalwear, Ltd. (11 E. 44th St. Suite 201, 682-6325; www.at harris.com), which has been dressing New York men for 107 years. One of the things that seems to always be in style for weddings is the tuxedo. Renting is a great option for the groom and his attendants. "However," says Rau, "if you attend more than four formal affairs, you may want to invest in your own tuxedo."

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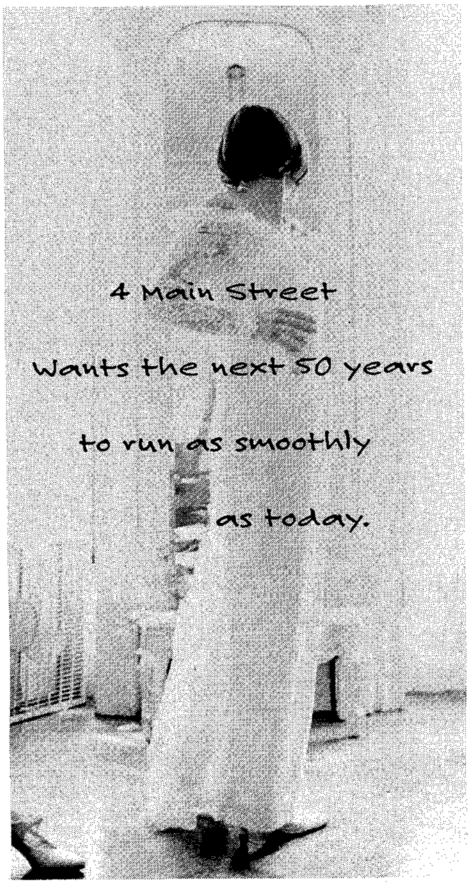

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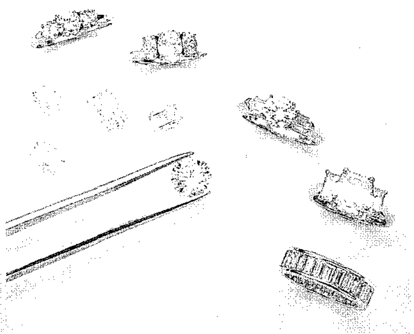

THE DIAMOND COMPANY

Diamond Dos and Dont's

THE DIAMOND CO.

Diamonds can be a girl's best friend, if you know how to shop for one:

* Do buy a diamond loose. "Buying a diamond loose lets you see the actual inclusions and color differences," says David Levy, vice president of The Diamond Co. (62 W. 47th St., Suite 1208, 819-0336 or 1-888-825-1233), which offers 2,500 styles of rings, earrings, necklaces, and bracelets. Make sure you view the diamond under a fluorescent desktop lamp, as opposed to spotlights from a shop's ceiling. "Spotlights tend to add more sparkle to a diamond than is actually there," says Levy.

* Don't buy a diamond without an independent lab grading report. Levy says you can obtain independent lab reports from the Gemological Institute of America (GIA), International Gemological Institute (IGI), European Gemological Laboratory (EGL) and American Gem Society (AGS).

* Don't forget your 4 Cs — cut, color, clarity, and carat weight. To find out more about diamonds from The Diamond Co., log onto www.thediamondco.com.

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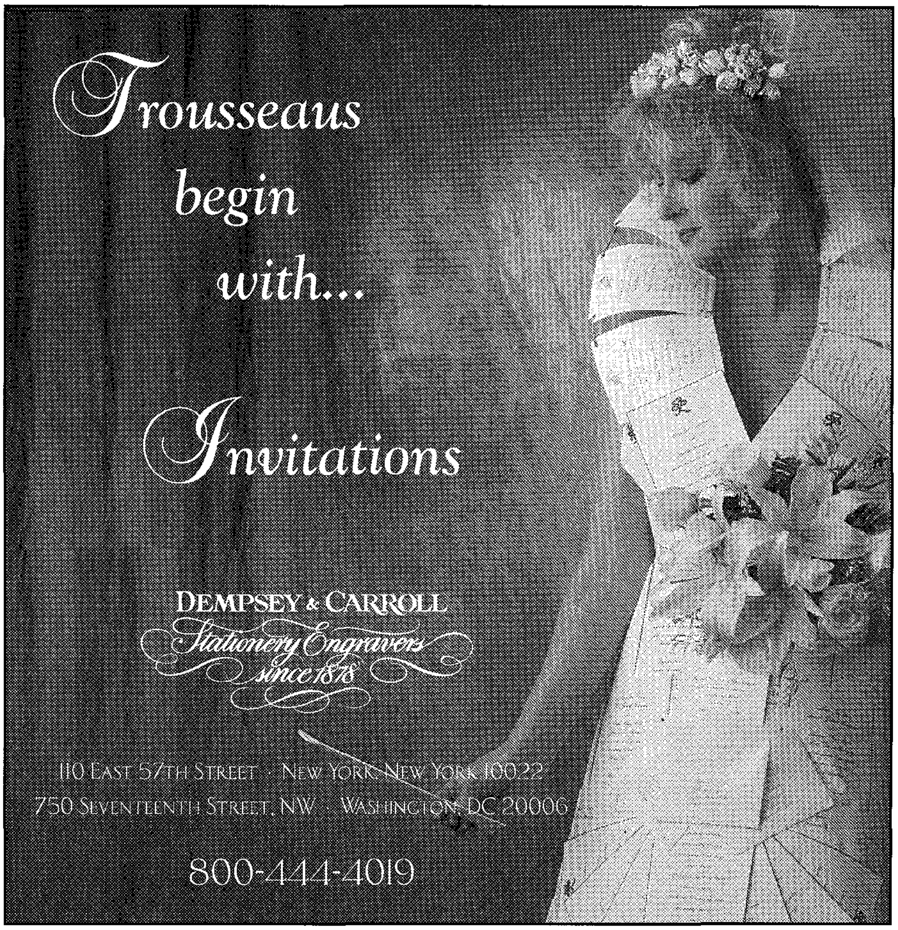

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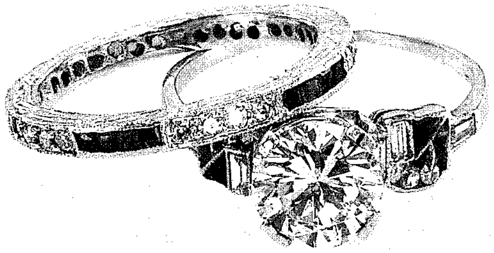
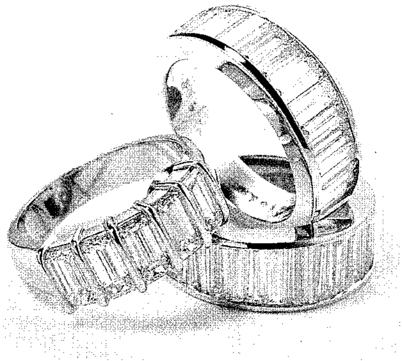


STARDUST ANTIQUES



ZINGALE & CO. JEWELERS

The Right Rings For You

WHAT'S OLD IS NEW AGAIN WHEN IT COMES TO ENGAGEMENT AND WEDDING RINGS. MANY OF NEW YORK'S RING RETAILERS ARE REPORTING THAT ANTIQUE-LOOKING RINGS ARE ALL THE RAGE WITH TODAY'S BRIDES.

WEDDING RING ORIGINALS "We're experiencing a substantial increase, especially in our Internet sales, from our Victorian collection, which consists of wedding bands and engagement rings," says Mel Krumholtz, owner of Wedding Rings Originals (674 Lexington Ave. at 56th St., 751-3940). These wedding bands are deeply carved, many with a flowery motif, and, says Krumholtz, "they evoke the styles that were predominant in the late 19th century and early 20th century." Brides interested in checking out a sampling of Wedding Ring Originals' Victorian collection, which comes in yellow gold, white gold, and platinum, can visit the company's website at www.weddingrings.com.

ZINGALE & CO. JEWELERS "Brides are looking for more traditional rings than eclectic designs," says Gerard Zingale, owner and president of Zingale and Co. Jewelers (509 Madison Ave., 371-8282), an exclusive, by-appointment-only midtown retailer. Zingale creates a range of styles, including bands in platinum, one of the most sought-after precious metals, with gorgeous gemstones (diamonds to sapphires) in exquisite settings.

STARDUST ANTIQUES While antique reproductions are popular, you can get the real thing at Stardust Antiques (38 Gramercy Park on 21st St., 677-2590), "We have the biggest selection of antique platinum and diamond engagement rings and wedding bands that we've ever had," says owner Ken Gold.

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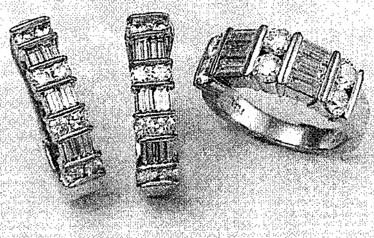

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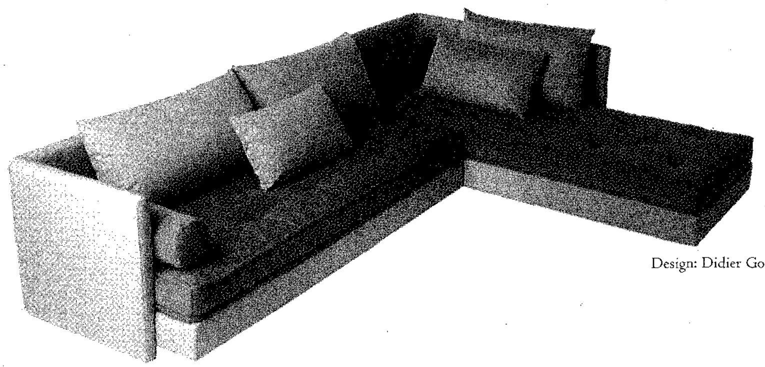

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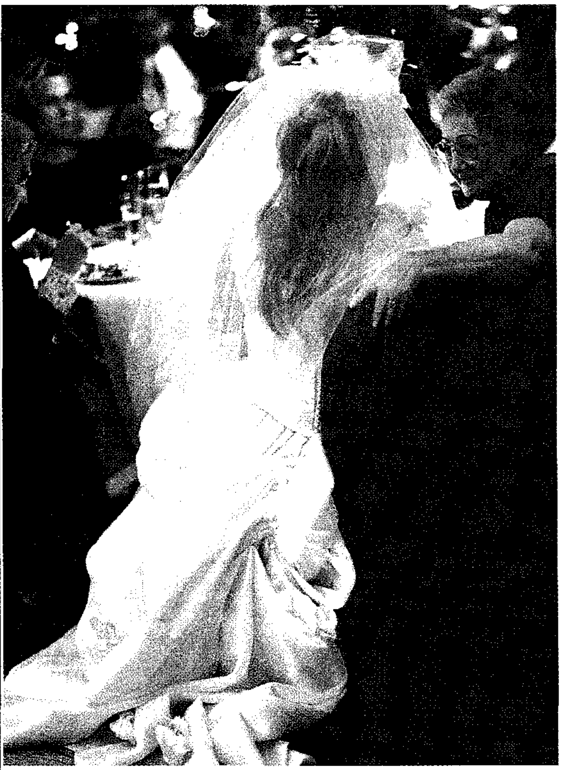


ANDY MARCUS

Reception Directory

HE DAY THAT KAREN PERSICHILLI AND MICHAEL KEOGH WENT TO LOOK AT RECEPTION SITES, IN PREPARATION FOR THEIR MARCH 13, 1999 WEDDING, IT WAS POURING RAIN. ONE OF THE LOCATIONS ON THEIR LIST WAS THE BROOKLYN BOTANIC GARDEN. EVEN THOUGH THE DAY WAS GRAY AND WET, THE COUPLE WASN'T DISSUADED BY WEATHER.

"We'd been to the gardens many times, and we always loved it," Karen says. However, with her parents in tow, the couple figured they would have a lot of persuading to do, considering the inclement weather. But Karen's mother surprised them. Recalls Karen, "My mother said, 'If the gardens can look so beautiful on such an awful day, imagine how they'll look when the weather is nice.' She told us, 'You've got to have your reception here.'" Not surprisingly, Karen and Michael, now 33 and 36, went on to have an extremely successful wedding reception at The Palm House at the Brooklyn Botanic Gardens.

There were a number of reasons Karen and Michael feel that their wedding was such a success. First, the unique setting the Brooklyn Botanic Garden offers. "People parked their cars and walked to our cocktail reception through the gardens themselves, which were so lovely that day," Karen recalls. The couple had their cocktail hour in the Garden's greenhouses, which feature different themes. "One is a rainforest and houses plants from the rainforest, and another is like the desert," she says. Second, the food at The Palm House was outstanding. Karen and Michael, in reflection of New York City's ethnic diversity, decided to have a cocktail hour that featured ethnic food. "We had lox on black bread along with empanadas," says Karen. Dinner for 175 consisted of filet mignon and salmon. "People kept telling me that they'd never been to an event where the food was as good as it was at our reception," she says. And third, the service Karen and Michael received.

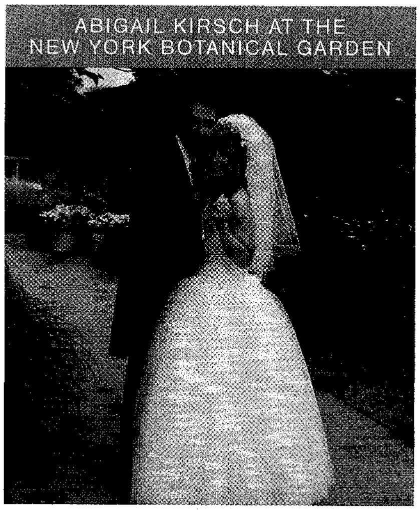
Karen hopes to go back to The Palm House some day – as a guest. "I can't wait to go there so I can enjoy an event as a whole. I can't recommend them enough."

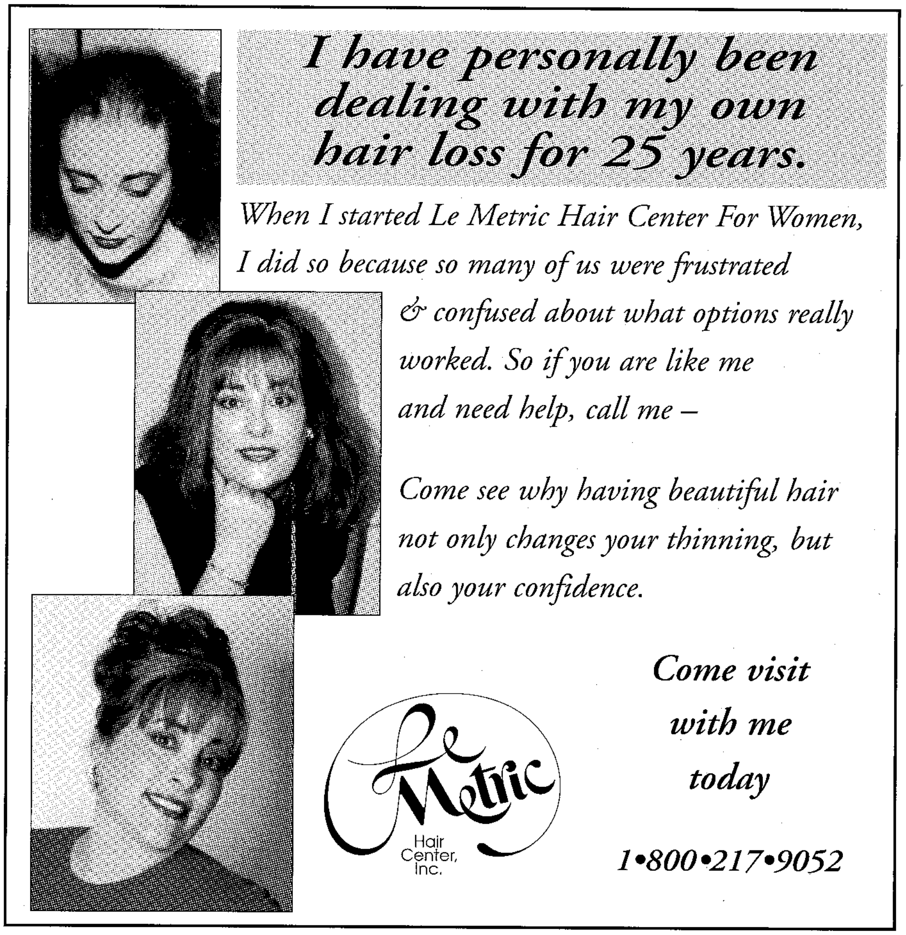
Getting first-rate service for your wedding is a service most brides and grooms should expect on this big day.

Abigail Kirsch at The New York Botanical Garden

200th St. and Southern Blvd.,
Bronx, NY 718-220-0300

Just 25 minutes from Manhattan, The Garden Terrace Room at The New York Botanical


ABIGAIL KIRSCH AT THE NEW YORK BOTANICAL GARDEN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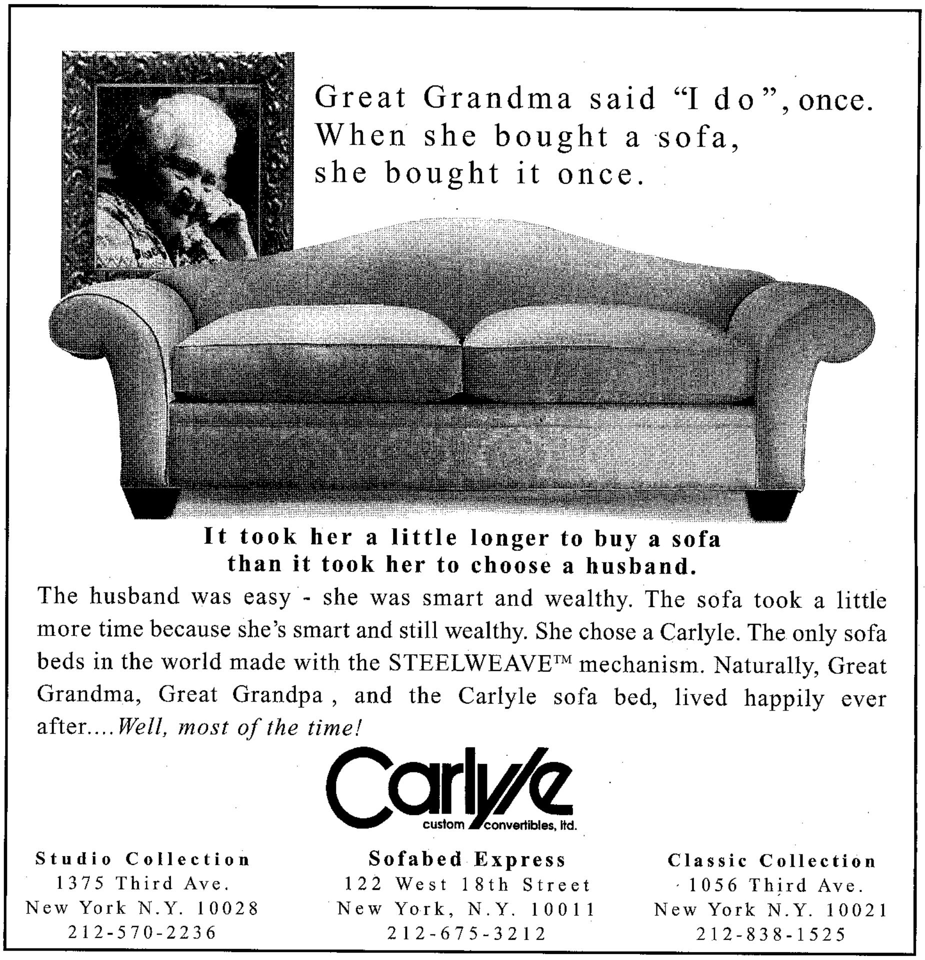
Great Grandma said "I do", once. When she bought a sofa, she bought it once.

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Abigail Kirsch at Tappan Hill

81 Highland Ave., Tarrytown, NY, 914-631-3030

Landmark mansion overlooking Hudson River on an estate once owned by Mark Twain, this romantic country setting is just 45 minutes from Manhattan. It offers outdoor ceremony areas, rolling lawns, and the superb food and service of Abigail Kirsch. Accommodates 290 for dinner and dancing and up to 600 for a cocktail reception.

The Boathouse in Central Park

off East 72nd Street and Park Drive North, 988-0576

The Boathouse prides itself on delicious cuisine, breathtaking views, a professional banquet staff, and even authentic Venetian gondola rides for the happy couple and their guests. Enhance your special event by surrounding yourself with the lush landscape of beautiful Central Park. The Boathouse is open year round.

The Fountainhead

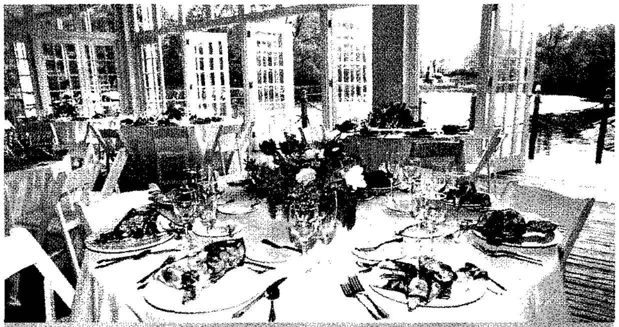
55 Quaker Ridge Rd., New Rochelle, NY, 914-235-4400

A $5 million renovation has made this luxurious catering facility feel even more like a private mansion. Its charm includes a glass-enclosed atrium, marble foyer, waterfall, and working fireplaces. The Fountainhead specializes in creating elegant custom events for up to 500 people.

Glen Island Harbour Club

Glen Island Park, New Rochelle, NY, 914-636-6500

This secluded location is now the tri-state's premier waterfront location. Uniquely located on a secluded island with a park setting, Glen Island offers dramatic water views from every corner, New York skyline bridges in the distance, and a storybook chapel. All this and fabulous food will make your wedding day truly special.



THE BOATHOUSE IN CENTRAL PARK

Laura Belle

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The heart of Laura Belle is its three-tiered room that is classic and dazzling with two staircases descending onto a Balanchine dance floor. Simply elegant and sophisticated, Laura Belle can provide an intimate setting for large or small weddings.

The Mark

25 E. 77th St., 744-4300

Wedding guests ascend to the private, 3,500-square-foot banquet area on the second floor of this landmark hotel via a spiral stairway. The Mark's wedding site is sub-divisible into six rooms serving 350 for receptions or 180 for sit-down dinners.

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Located adjacent to the World Trade Center, the Millenium Hilton offers sweeping view of New York Harbor, Ellis Island, and the Statue of Liberty. The 55th-floor Presidential Suite creates a setting of sophistication and luxury, perfect for a wedding to remember. The catering team works with each couple to personalize a gourmet menu.

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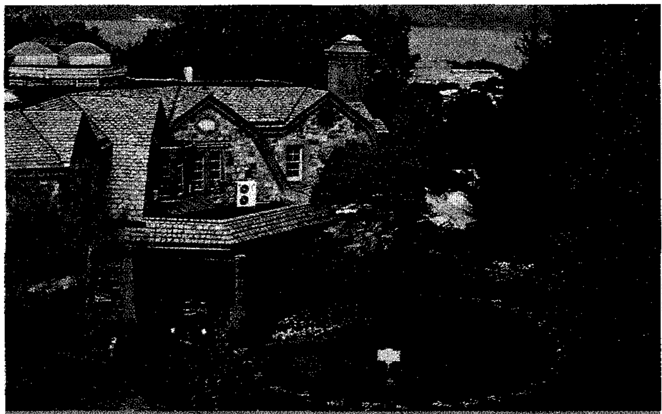
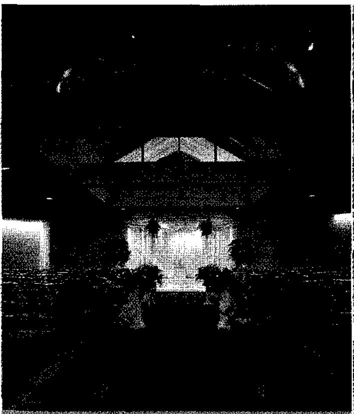
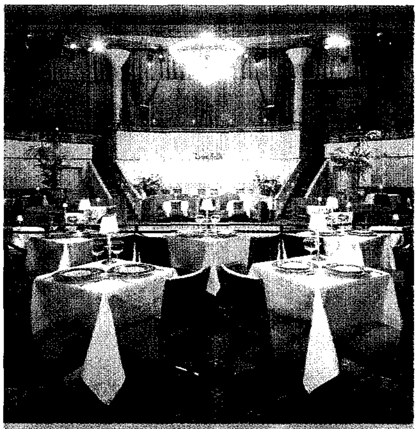


ABIGAIL KIRSCH AT TAPPAN HILL



THE FOUNTAINHEAD

GLEN ISLAND HARBOUR CLUB



LAURA BELLE

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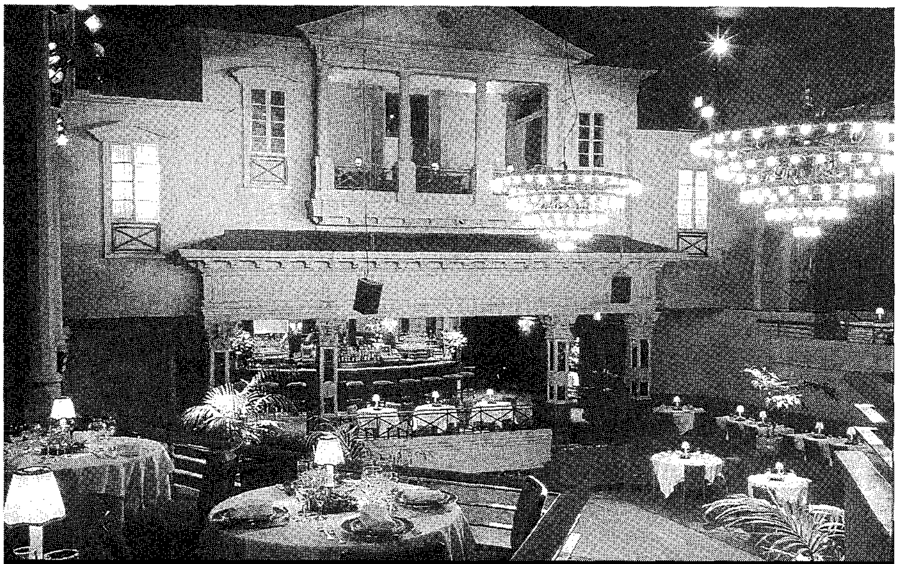
THE MARK



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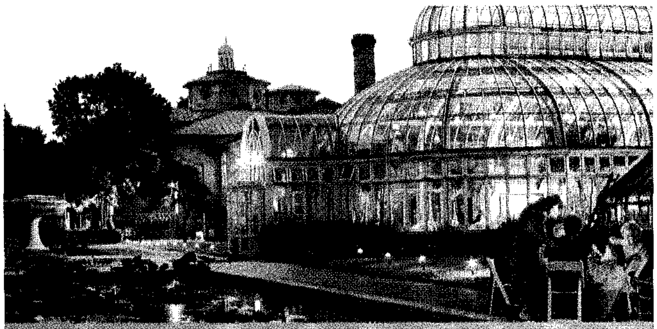
THE PALM HOUSE
AT THE BROOKLYN BOTANIC GARDEN

The New York Palace

455 Madison Ave., 303-7766

Palatial setting in midtown Manhattan that incorporates the landmark Villard Houses and the photogenic Courtyard, The New York Palace features the oval-shaped Villard Ballroom and companion Reid Salon for 10 to 400 people. Couples who have their wedding here can choose a separate room for their wedding ceremony, plus they receive complete catering and reception planning services and inventive menus from traditional to Mediterranean to Le Cirque 2000, as well as a complimentary suite for their wedding night.

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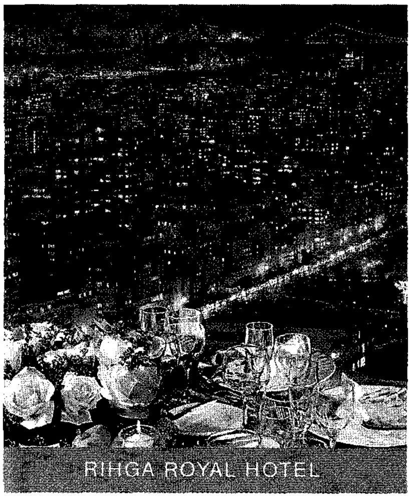

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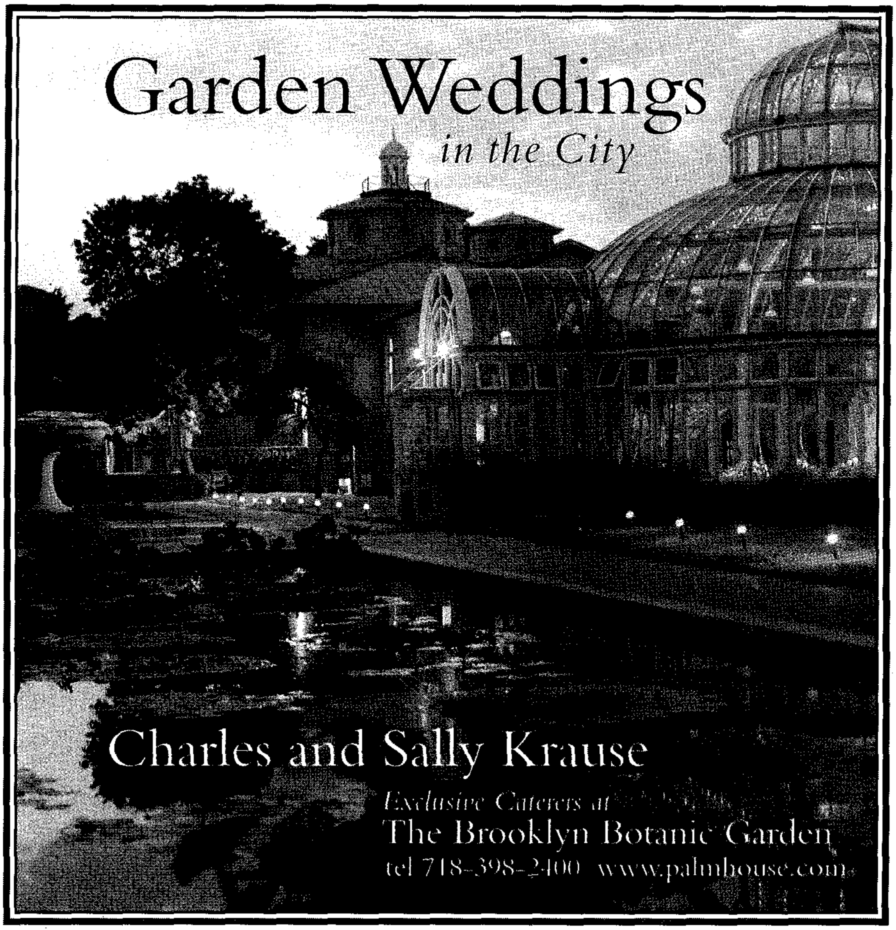
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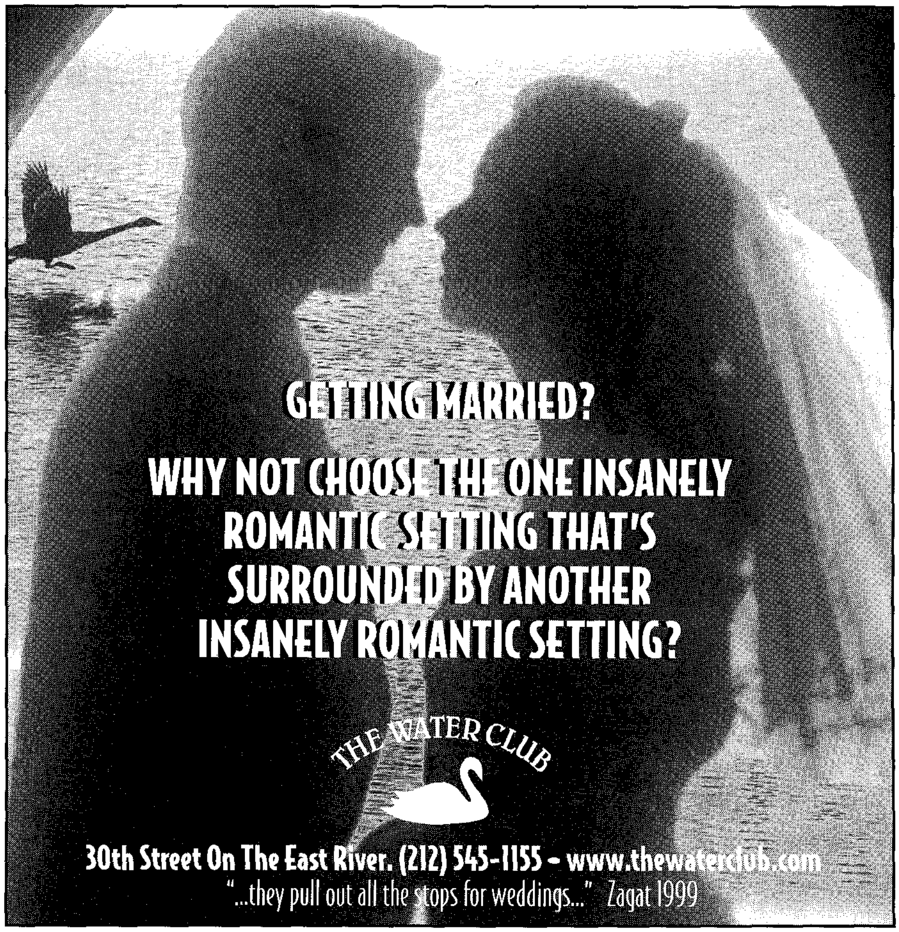
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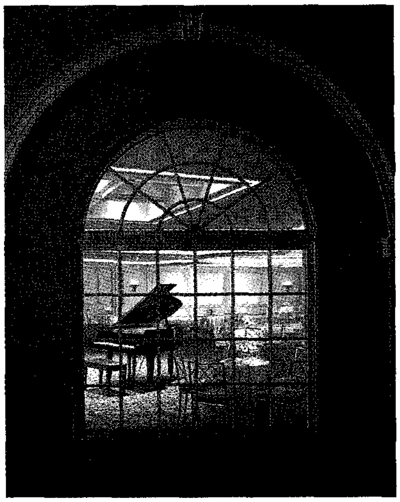

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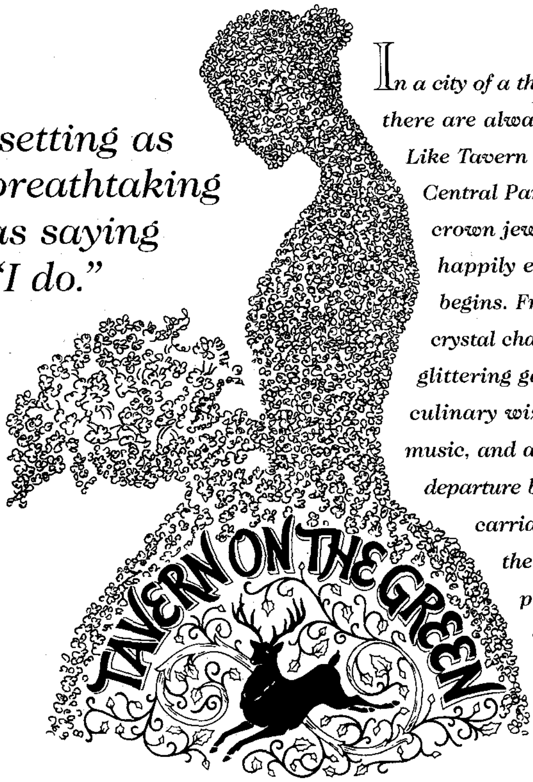

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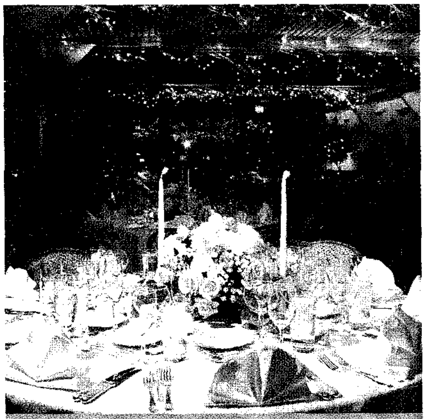

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MOVIES PETER RAINER

Objects of Desire

In 'The Love Letter,' an anonymous missive sends a bucolic Massachusetts hamlet reeling from an epidemic of summer lust and misplaced passion.

Dangerous Liaisons: Helen (Kate Capshaw) and Johnny (Tom Everett Scott) in *Love Letter.*

AS HELEN MACFARQUHAR IN **The Love Letter**, Kate Capshaw has a marvelous look—voluptuously frazzled. A single mother whose 11-year-old daughter is in camp for the summer, Helen is a woman at odds with herself. Living in a ramshackle New England town called Loblolly-by-the-Sea, she runs her bookstore with a distracted efficiency. We see her jog on the beach, and it's clear from her flailing, hectic gait that she's running away from something. Either that, or she's running—ravenously—into something new. If only she knew what it was?

Helen is punch-drunk from the sensual possibilities in the salt air; the wide vistas in Loblolly have a golden clearness, and the townspeople stand out against them in all their fleshy singularity. The setting is almost comically ripe for romance, and so it's a magical touch that Helen should find, in a bundle of mail at the store, a passionate, anonymous love letter. She, of course, believes it was written for her. Later, the letter is spied upon by others—including Johnny (Tom Everett Scott), the buff 20-year-old college student working for the summer in her store—and they join the erotic rondelay. Who the letter's author is becomes less important than the fantasies it inspires.

At its best, *The Love Letter,* based on the 1995 Cathleen Schine novel, is a lyrical little lark about the embarrassments of love. Peter Ho-sun Chan, a Hong Kong director making his American debut, has a deft touch. His camera slides among the Loblollers with a sly, insinuating speed; it's as if we were watching the trajectory of a hot rumor. The actors have a shaggy, Americana kind of familiarity, and yet, because they're always doing surprising things, they don't turn into friezes. Working from a script by Maria Maggenti, Chan understands the loony affliction of being love-struck.

The younger players in the lineup, such as Johnny, or his co-worker Jennifer (Julianne Nicholson), are jangly and impulsive. (Jennifer shears her tresses the day after Johnny apologetically rebuffs her advances.) The adults are equally scrambled—lust is the great leveler. When, inevitably, Helen and Johnny bed down, he's full of romantic ardor while she, stunned by where her senses have led her, is flummoxed. "I've never felt this way before," he says to Helen. "Of course not," she replies. "You're 20." (Capshaw can be wonderfully deadpan.) Johnny has his grown-up counterpart in Tom Selleck's gentle George, the town's soon-to-be-divorced fireman, who loved Helen when they were back in their twenties and warms at the prospect of another go-round.

The film's farcical structure keeps the rondelay spinning in mid-air. Even the cynics are swept up. As Janet, Helen's wisecracking assistant and best friend, Ellen DeGeneres keeps shooting darts into everybody's love balloons, but she's as desirous of rapture as anybody else. She roots out the love letter, imagining it was addressed to her, and can't abide Helen's spoilsport insistence that it wasn't. In the course of the movie, just about every romantic mood is at least glancingly struck. It's a very *democratic* love story.

The chalkboard in Helen's bookstore carries daily messages, and one of them is from Shakespeare: "This is heavy midsummer madness." Not quite. The filmmakers are wrong to underscore a tone they haven't fully achieved. At times, *The Love Letter* resembles nothing so much as a folksy, "knowing" TV series on the order of *Picket Fences.* Loblolly is a little *too* quaint; the people can seem that way, too. And some of the actors one wants most to see, such as Blythe Danner and Gloria Stuart, playing Helen's mother and grandmother, barely make an appearance. There's a glibness to some of the frolics, as in the scene where Johnny peels an orange for Helen and we see the luscious fruit pulled apart. This is right out of the food-equals-sex *Tom Jones* handbook, and it's too obvious and uncouth for Chan's delicate balancing act.

Photograph by Linda R. Chen/Dreamworks.

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One of the pleasures of Cathleen Schine's novel is the way Helen's bookishness is itself a kind of romance; the novel is about how one can be seduced not only by the flesh but by language—by the taste and smell and feel of words. Schine made the literary sensibility—of all things—arousing. That's the book's wit. The movie adaptation is gaga in more conventional ways, but that doesn't mean it's a conventional movie. Unlike most so-called romantic comedies these days, it doesn't seem prepackaged, and that's because the filmmakers are tickled by the vagaries of amour. The love letter frees everybody to play out his or her erotic wishes, and everything goes blissfully, ruefully awry.

DOCUMENTARY FILMMAKER RORY KENNEDY followed a dirt-poor family clan in eastern Kentucky for an entire year, and the result is **American Hollow** (at Film Forum). The Bowlings have lived more than a century between two mountains, and very few of them have ever made it out. Some of them work the land—what little there is to work—but most rely on government assistance. Kennedy doesn't attempt to poeticize these people or put them on display. The harrowing aspects of their lives are presented matter-of-factly: the endemic alcoholism, the legacy of wife abuse, the casual outlawry (the nearest police station is two hours away by car). Iree, the family matriarch, who's in her sixties and looks mid-eighties, is proud of her brood. In the midst of much misery, she makes the most beautiful quilts.

Tea With Mussolini IS DIRECTED BY FRANCO Zeffirelli and based on his memoirs of growing up as a young kid in Florence just before and during World War II. Most of it is taken up with the circle of proper Englishwomen—played here by, among others, Joan Plowright, Maggie Smith, and Judi Dench—who care for the boy while otherwise acting haughty or dotty. The film may have its roots in reminiscence, but it doesn't feel like it comes from the heart: Zeffirelli's, as usual, is swathed in tinsel. Still, the villas on display are gorgeous, and watching those dowager martinets intimidate the Fascisti is fine sport. Lily Tomlin puts in an appearance as a lesbian archaeologist. With her long-drawn features, she's looking more and more like Virginia Woolf these days. Cher, playing a former Ziegfeld girl turned Peggy Guggenheim–ish art vulture, is sloe-eyed and sinuous; as an actress, she always manages to be both camp artifact and the genuine article. ■

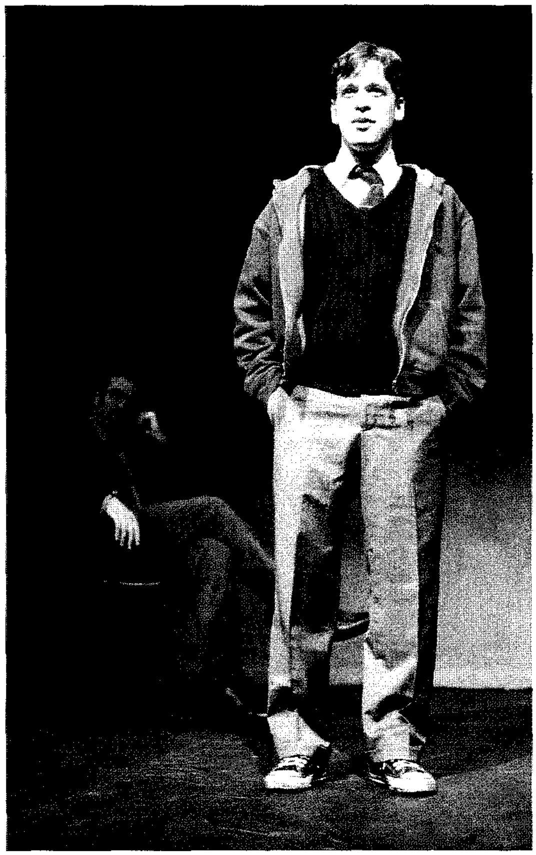
Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

THEATER JOHN SIMON

Bower Play

The interwoven monologues of Conor McPherson's early work blow his 'The Weir' (and rival Martin McDonagh) off the stage.

WHAT DO YOU KNOW? AN EARLY PLAY BY Conor McPherson, **This Lime Tree Bower**, has it all. All that neither his other two plays seen hereabouts, nor any of the plays of his chief Irish rival, Martin McDonagh, have: rib-tickling wit, mind-jolting insight, and heart-refreshing humanity, neatly blended. This despite the fact that its three characters take turns monologuizing, there being only two lines of dialogue. Brian Friel managed this once or twice before, but it's still amazing.



This boy's life: Drew McVety, left, as womanizing Ray, sneers at love-struck Joe (T. R. Knight).

Joe is in secondary school; his brother, Frank, a few years older, is helping out in their widowed father's fish-and-chips shop; Ray, who is having an affair with their sister, Carmel, while also liberally screwing around, teaches philosophy at the local university. Innocent Joe is schoolboyishly in love with his amoral, sexually experienced classmate Damien. Frank is enraged that his honest, hardworking (and hard-drinking) father is knee-deep in debt to the town's wealthy and slimy bookie, "Simple" Simon McCurdie, who, with his repulsive nephew, is a regular at his debtor's eatery, where they never have to pay, and Dad's long-outstanding debt is about to be called in. Ray, envious of the eminent old philosopher Konigsberg, who is giving three guest lectures at the university, plans to get him during the final question period.

However this may sound, I guarantee you that it and the quirky events that ensue, tying together several bizarre but believable stories, will have you both in stitches and at the edge of your seat. You become almost conspiratorially involved with the characters, the offstage ones nearly as real as the three onstage. How right they all sound! The jaded Ray: "Now I always drank in the student bar because I hate academics. I don't really like students either, but there you are." Or, on a weekend outing with Carmel: "We had a few more drinks. And we were too tired or too full to fuck. And if you stay in a hotel, you've got to fuck. So I made a point of waking up early."

Here is Frank about his father: "That man had done everything by the rules in his life and look what happened. He was left on his own and shagged by bastards like McCurdie. But he was right. That was the thing. Well I didn't want to be right anymore. That's a lot of meaningless toss." Now take Joe, about to crawl under the blanket with one of Frank's thrillers or Westerns: "I liked his books because the sentences were always short. The writers gave you the facts. In school we did books where nobody said what they meant and you had to work out what everybody wanted . . . *These* books knew how to be read."

Under Harris Yulin's unfussy but canny direction, the performances vibrate; the lines shiveringly hit their mark. T. R. Knight is disarmingly ingenuous as Joe, with a boyish freshness as appetizing as a brand-new banknote. As Frank, Thomas Lyons, once he stops going up on his lines, will be fine as he evolves from despairing nonentity to a man of desperate, but still comic, action. Drew McVety, as the cynical Ray, is best of all, perfectly conveying the weary sophistication masking the petty resentments of a man who can casually remark, "Good thing our souls don't have smells. Because mine would stink."

Conor McPherson believes in the supernatural, and his plays abound in ghoulies, ghosties, and things that go bump in the night. Yet it is by sticking to the natural that he has made *This Lime Tree Bower* (a quotation from Coleridge) into the charming, chiseled, deftly structured comedy that it is, whose movie version he is currently directing under the title *Salt Water.* I'm not sure what either title has to do with the matter at hand, but then, our author favors cryptic titles. (I have yet to find anyone who can explain why *St. Nicholas* is called that.) But McPherson also quotes a further line from Coleridge's poem in his epigraph: "No sound is dissonant which tells of life." And that is what he has done here: made music out of the very dissonances of life.

Photograph by James Leynse.

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CONTRARIWISE, DRAMA DEPT. PROVES ONCE again one of our more errant and fumbling institutional theaters. The current bill revives two sizable one-acts, neither of them especially needed: Richard Greenberg's **The Author's Voice** (1987) and Peter Hedges's **Imagining Brad** (1990). The latter is creepy but also funny; the former, merely weird.

In *The Author's Voice,* Todd, a handsome would-be novelist, keeps the "horribly twisted gnome," Gene, hidden away when company comes, and won't even let him leave the apartment. The beautiful Portia, Todd's editor and would-be seducer, is aware of Gene only as a nasty odor seeping through a not-to-be-opened door. ("The neighbors," Todd explains.) Yet it is the hideous Gene who wants the apparently sexless Todd to make love to Portia, and it is he, too, who seemingly does Todd's writing. It is unclear whether this is symbolism, with Gene standing for the writer's twisted but creative unconscious, or whether it is all to be taken literally. Either way, though, the piece isn't much.

The acting is acceptable, especially by Paige Turco as the sexy Portia—we should all have such editors. Christopher Orr does what he can with Todd; Philip Seymour Hoffman, a specialist in unwholesomeness, is rather too much of a bad thing as Gene. But the director, Evan Yionoulis, should not have given him crippled legs, a handicap that runs counter to what is required of him.

Imagining Brad is a sort of sadistic John Irving story packaged for the stage. It concerns the developing friendship between the extroverted southern belle Dana Sue Kaye and a newcomer to Nashville, identified only as Brad's Wife, whom she picks up in church and takes under her wing. Dana is married to rough Alex, who brutally abuses her; B.W. is married to Brad, who, in scarier ways than you can imagine, is Alex's opposite.

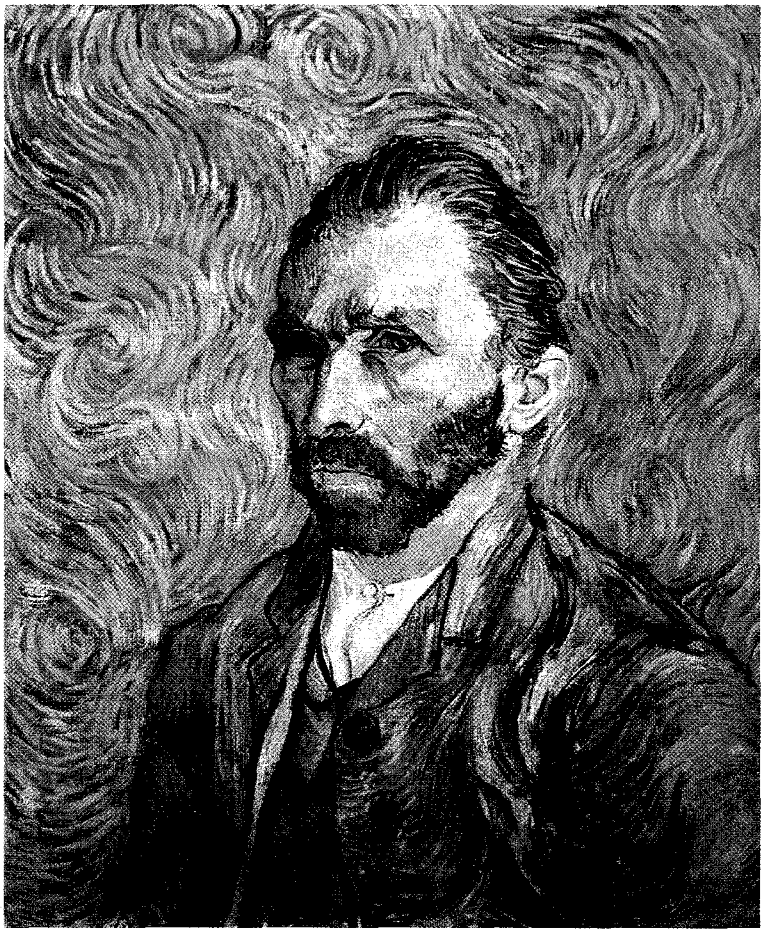
This two-character play turns into a comedy of horrors, often laugh-provoking, and emerges as a plea for some highly spooky relationships, with B.W. ending up as Dana's rather dubious protector. The gifted Polly Draper is directed by Miss Yionoulis into overacting ferociously as Dana; but as the withdrawn, mousy B.W., Amy Ryan would be perfect if only she could cry on request. Well, this one at least isn't dull. ▬

John Simon's 1997–99 reviews are available at **newyorkmag.com**.

ART MARK STEVENS

A Healer's Art

At the Met's exhibition of an eccentric physician's hoard of paintings, more veneration of Saints Vincent (Van Gogh) and Paul (Cézanne).



From Dr. Gachet's collection, Van Gogh's *Self-Portrait, 1889.*

THE POPULARITY OF MONET, CÉZANNE, AND VAN Gogh cannot be explained by art alone. The reverence with which they are treated and the crowds they attract have a quasi-religious aura. People seem to want to hear stories about their monkish devotion to their calling: Van Gogh, in particular, is widely regarded as a kind of saint. Shunned by bourgeois society and living among prostitutes and outcasts, he struggled to create a visionary art for an indifferent world. Then, after his suicide, he underwent a form of apotheosis. (If someone were to find his severed ear and place it in a reliquary, thousands would make the pilgrimage to pay their respects.) Like the church, museums know that saints are good for business—show business—and have presented as many exhibits about these particular artists as possible, often emphasizing their personal history.

Cézanne to Van Gogh: The Collection of Doctor Gachet, which opens this week at the Metropolitan Museum of Art, is a deftly conceived exhibition in this tradition. Jointly organized by Susan Alyson Stein and Anne Distel of, respectively, the Met and the Musée d'Orsay in Paris, the exhibit includes about 100 Impressionist and Post-Impressionist paintings and drawings borrowed mainly from the Musée d'Orsay and the Van Gogh Museum in Amsterdam. All originally belonged to Dr. Paul-Ferdinand Gachet (1828–1909), the eccentric physician and collector who attended Van Gogh during his last days. In keeping with the personal air of such exhibitions, the curators have included many relics of the Impressionist milieu. For example, you can look at an actual vase belonging to Gachet that Cézanne painted, flicking your eyes back and forth between the image and the reality, and admire pieces of the true cross: the paint-encrusted palettes of Cézanne and Van Gogh. Also on display are many copies—in their way, acts of devotion—that Gachet, his son, and others made of works of art they owned.

Gachet was a restless man of quixotic enthusiasms. As a young doctor, he seems to have spent more time socializing in the cafés of the Parisian art world than practicing medicine. He knew Manet, Seurat, and Baudelaire; he occasionally tried his hand at painting and art criticism, and he became a determined etcher. He was interested in homeopathic medicine, and he dabbled in various esoteric and hothouse Parisian pursuits, belonging, for example, to an association called the Society for Mutual Autopsy. (In our era, he would have been a New Age herbalist with a vacation house in Santa Fe.) In 1872, he bought a house in Auvers-sur-Oise, about an hour's commute from his medical practice in Paris. A number of artists lived in the area, notably Camille Pissarro, a father figure to the impoverished Impressionists. The doctor and "Père" Pissarro soon became friends. Gachet began to collect Pissarro's work, which cost little, and Pissarro introduced Gachet to many of his young friends, notably Cézanne and Guillaumin.

The Impressionists often painted in and around Gachet's house. The doctor, who quickly became a passionate devotee of their work, would perform medical

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services in exchange for a painting or, occasionally, purchase something for a few francs. Quite a few pictures probably came to him for nothing at all, abandoned by the painters as loose studies or experiments; some were painted on cardboard. The show includes a strong selection of work by Guillaumin, a secondary figure too often ignored in conventional accounts of the period, and presents Cézanne at a critical point of transition. During the period when he was close to Pissarro and Gachet, Cézanne was beginning to move away from his dark and tumescent early work. Here, you can see him starting to master the Impressionist style, sending himself to school through a close study of Pissarro's work. The show also includes Cézanne's delightfully bizarre *A Modern Olympia (Sketch)*, in which a man—probably Cézanne himself—and a little rococo dog earnestly study a cloud-festooned nude.

It was at Pissarro's recommendation that Van Gogh, weary of his life in the asylum at Saint-Remy, moved to Auvers in May 1890. He spent the last 70 days of his life under Gachet's care. The period was one of fiery, all-consuming work for Van Gogh, culminating in his suicide in late July. Van Gogh paid the doctor in paintings, and while many have wondered how effectively the painter was treated, the curators believe Gachet was a helpful, benign presence in the artist's life. Two great Van Gogh paintings are in this exhibit, a self-portrait and *Portrait of Dr. Gachet*. The latter wonderfully captures both the vanity and the wry, peculiarly Gallic melancholy of the doctor. (His little peaked cap is one of the relics in the show.) Even the flowers in Van Gogh's portrait appear world-weary.

Gachet's wife died in 1875, and he never remarried. He had a son who, like his father, seemed to live vicariously through art. After his father's death in 1909, Gachet *fils* (1873–1962) spent most of his life locked away in the Auvers house hoarding the past. He worked endlessly on a book about Van Gogh and, with some others, carefully made copies of the family pictures. To support himself, he would occasionally sell a painting. He rebuffed the requests of writers, curators, and historians to study the collection. This naturally aroused both great resentment and great curiosity; it also raised many false suspicions that he was busy making forgeries to sell. Beginning in 1949, he began donating parts of his collection to the French state. It was not until his death in 1962, however, that art historians could really begin to unravel the story of the Gachets. This exhibition finally clears up most of the remaining questions.

As a rule, crowd-pleasing shows that emphasize the personal stories of painters end up directing attention away from the art. They are the reflection, in short, of a culture that prefers artists to art and celebrity to achievement. But that is not the case here. Oddly enough, this is one of the best shows I have ever seen for training the eye. The main reason is that the curators have hung so many of the copies that Gachet, his son, and others made of the pictures in their possession. The opportunity to analyze the differences between an original and a pale but competent copy illuminates as nothing else can what makes art *art*. Same subject, same composition, same palette; yet one picture is dimly dead, the other luminously alive. Even lesser works by great artists, of which there are many in this show, have the force of necessity—a kind of palpable life in the brush.

SOME OF THE BEST MUSEUM SHOWS APPEAR in galleries. **Exploring Late Turner** at the Salander-O'Reilly Galleries (until June 5) focuses upon one of the most extraordinary moments in the culture of the nineteenth century—that period in the late 1830s and 1840s when the English painter J.M.W. Turner (1775–1851) began to concentrate almost exclusively upon the atmospheric effects of light. Although Turner himself had no ideological interest in "abstraction," these nearly abstract works are one of the presiding inspirations of modernism. Their fleeting effects of form and color are astonishingly free. They depend upon neither storytelling nor the conventions of realism that dominated the period. They do not depict light: They are light.

The late Turners were created well before the Impressionists—who knew the English painter's work—began their own explorations of light. But the modern character of these pictures is not just a matter of historical priority. Although Turner was studying the actual effects of light, he was also a modern visionary who, like a Malevich, Kandinsky, Rothko, or Pollock, appeared impatient with the boundaries of ordinary seeing. In the late oils and watercolors, he seemed to seek out the inner pulse of existence. The pictures are as "all-over" and encompassing—as full of aboves, withins, and beyonds—as anything in the twentieth century. And they are wonderfully made. They do not suffer from the sort of easy, spilled-around dreaminess that is characteristic of much visionary landscape painting. Often, for example, Turner sets off the play of light with bits of impasto that grittily hold the eye. His forms are sturdy, even as they melt away. ▬

Mark Stevens's 1997–99 reviews are available at **newyorkmag.com**.

CLASSICAL MUSIC PETER G. DAVIS

I Pagliacci

For La Gran Scena—the world's smartest, not to mention longest-running, opera troupe in drag—the commedia is never finita.

DIVA CAREER MANAGEMENT IS A tricky business, the voice being the fragile thing it is, and most queens of opera reign just a short time. That said, I'm beginning to think the stars of **La Gran Scena**, billed as the world's only all-male opera company, are indeed immortal. The troupe recently celebrated its "bicentennial" (i.e., its 200th show in New York City) at Town Hall, giving ample proof that these divas have not lost a scintilla of vocal charisma since La Gran Scena staged its first big scene some nineteen years ago. From the moment of their grand entrance, to the tune of Wagner's *The Ride of the Valkyries* and accompanied by much attitude and kissy-face, it was clear that Raquelle Scandale, Kavatina Turner, Philene Wannelle, Anne Sofie von Gerbil, Dame Erie Lakawana, Helena Handbasket, and, of course, that first lady of operatic theater, Mme. Vera Galupe-Borszkh, were all in top form.

Dust bunny: Philip Koch as diva Philene Wannelle singing La Cenerentola.

La Gran Scena likes to keep up-to-date, and so the opera world's current love affair with countertenors got the full treatment. Rodney Balfree (a.k.a. Daniel Rawe) and colleagues warbled through a thirteen-minute distillation of Handel's *Semele*—a hilarious spoof, but backed by an understanding of Baroque conventions and how they work that many straight practitioners of the genre ignore. Creative stage direction à la Peter Sellars also got raked over in a version of Strauss's *Der Rosenkavalier* trio, updated to take place in a New Jersey shopping mall. Sophie shooting up heroine, Octavian as a street punk, an oversexed suburban Marschallin (Marsha Lynn here), a food fight with McDonald's French fries—anyone who has ever seen Sellars's infamous staging of *Don Giovanni* set in Spanish Harlem must have found all this strangely familiar.

The heart of Gran Scena, though, lies in the not-so-gentle teasing of old-fashioned operatic traditions by Ira Siff, the company's artistic director and star performer. Surely the tone of wicked wit is set by Siff himself, whose eagerly awaited appearances as Vera Galupe-Borszkh introduce us to a born diva who truly "defies description, crushes competition, and transcends taste" and yet still cultivates a lovably wacky persona. Her major vehicles on this occasion were La Gioconda's "Suicidio" monologue and the entire last act of *La Traviata,* and the sight-and-sound gags were, as usual, blended to perfection. It's easy to send up Zinka Milanov, a famously flamboyant and buxom Gioconda of yore who always looked ridiculous when contemplating suicide with a knife so tiny that it couldn't possibly hit a vital organ. To do so successfully, though, a singer must also know how that soprano blew her audiences away by flawlessly mixing her registers, phrasing with magisterial grandeur, and nuancing her voice with such expressive color. Siff understands exactly how Milanov cast her spell, and his inspired satire would never work as well as it does without that knowledge and the skill to apply it.

Both Siff and Philip Koch (as Philene Wannelle, Gran Scena's powerhouse mezzo) clearly know plenty about technique, or their voices would have long ago caved in after nearly two decades of strenuous falsetto use. (I speak from bitter experience, having lost my own high C at the age of 18.) I have to say, though, that my favorite member of the company is still Keith Jurosko, whose vocal versatility as singer and actor seems unlimited—audiences hereabouts know him best from his many appearances with the New York Gilbert & Sullivan Players. Jurosko's talents are put to most treasurable use at La Gran Scena when he assumes the persona of Gabriella Tonnoziti-Casseruola, the last of the golden-age divas who remains active, opinionated, and the possessor of a perfect trill at age 105. His physical incarnation of this fabulous creature is priceless, but I wonder if anyone since Adelina Patti has sung "Home Sweet Home" more exquisitely or with such genuine tearful emotion.

TO ANYONE WEARY OF STANDARD CONCERT FARE, THE **American Symphony Orchestra** programs always look enticing. Ever since he became *(continued on page 151)*

Photograph by Beatriz Schiller.

TELEVISION JOHN LEONARD

Becoming Legends

In 'Dash and Lilly,' Sam Shepard and Judy Davis play Dashiell Hammett and Lillian Hellman playing Nick and Nora Charles.

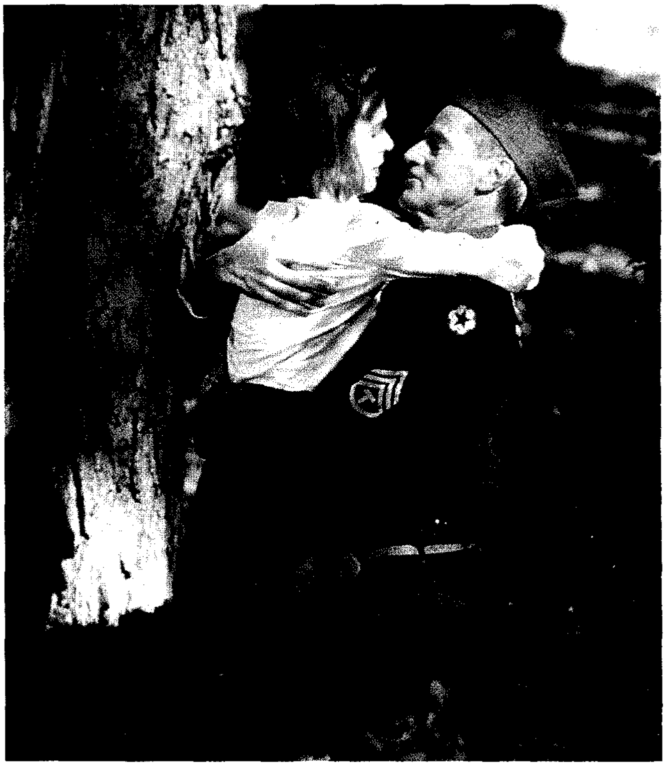
EARLY AND LATE IN **Dash and Lilly** (MONDAY, MAY 31; 8 to 10 P.M.; A&E), we see snippets of *The Thin Man* (1934), in black and white on a color TV set. William Powell and Myrna Loy as Nick and Nora Charles drink like fish, smoke like chimneys, rub-a-dub like Inuits, and wisecrackle through a screwball murder mystery. *The Thin Man,* of course, was the last novel Dashiell Hammett ever wrote. Nick and Nora were how he chose to imagine his smarty-pants romance with the playwright Lillian Hellman—leashed to a wirehaired terrier instead of their occluding anger, and omitting the radical politics. We don't see snippets of *Julia,* with Jason Robards playing Dash as omniscient/avuncular and Jane Fonda playing Lilly as furious/heroic—which is how *she* chose to confabulate their relationship in *Pentimento.* Nor, though his name is mentioned, do we see Bogart as Sam Spade in *The Maltese Falcon.* And certainly not the post-Dash Lilly, in that notorious *New Yorker* ad for a Blackglama fur. But these images crowd our heads as we watch Sam Shepard and Judy Davis profess their love for 30 years while jockeying for the perfect vampire bite.

Shepard and Davis are a triumph of casting. He may seem a little too healthy for a former Pinkerton detective who suffered most of his life from tuberculosis, who chain-smoked his way to emphysema, and who died, in 1961, of cancer in both lungs, but Shepard's got the evasive eyes and the sudden violence and the Citizen Robespierre righteousness (Dash beat up on women, which the TV movie duly notes, and one of those women was Lilly, which it fails to mention). She has just the right fidgety voraciousness, like the cloud chamber of a cyclotron, all fissure and fusion and somehow denser than the rest of us. (Fonda was fine, too, in *Julia*: muscular, driven, a payback counterpuncher. It's just that we didn't notice at the time, because we were all so busy pouncing on the self-serving prevarications in *Pentimento.*) Even when she decides to have more fun as a blonde, it's as if she's put on war paint and chucked herself like a spear.

It's also nice to see Laurence Luckinbill again, as Joe Rauh, the lawyer who represented Hellman before the House Committee on Un-American Activities. David Paymer is stalwart as Arthur Kober, the first husband who is loyal even after he's discarded when Lilly meets Dash in Hollywood. And Bebe Neuwirth would have stolen the show as Dorothy Parker, a self-destructive Slinky, if director Kathy Bates had let her. But Bates, who warmed up for her first feature-film directing job with snappy episodes of *Homicide, Oz,* and *NYPD Blue,* never falters in her ferocious focus; she is as obsessive about her principals as they were about each other.

I have decided not to complain about Jerry Ludwig's screenplay. Ludwig, besides writing for TV shows like *I Spy, Mission Impossible, Columbo,* and *Murder, She Wrote,* has obviously read everything Hammett and Hellman ever wrote, plus everything ever written about them, changing his mind as he went along—and he also worked as a studio publicist on Hollywood productions of two of her plays, *The Children's Hour* and *Toys in the Attic.* If he doesn't buy into the usual feminist reading of their relationship (she wasted herself on a man who would pull the whole world down with him into his alcoholism, his writer's block, and his self-loathing), neither will he endorse the anti-Hellman animus of, say, Joan Mellen's dual biography, *Hellman and Hammett* (besides being ugly, she was a succubus who drained him of his talent and his testosterone). And because he ends with Hammett's unlikely burial at Arlington, after which Lilly lived another 23 party-girl years, the screenplay never gets into her score-settling memoirs, nor the counterattack on her reputation by Mary McCarthy, Diana Trilling, and, most ludicrously, Norman Podhoretz.

So *Dash and Lilly,* intending itself as a difficult romance, neglects both as writers—what Hammett, in *Red Harvest, The Dain Curse,* and *The Glass Key,* accomplished in inventing a radical American novel; and how Hellman, after several- *(continued on page 119)*



Another part of the forest: Shepard and Davis in *Dash and Lilly.*

Photograph by M. Courtney/A&E.

THE INSATIABLE CRITIC **GAEL GREENE**

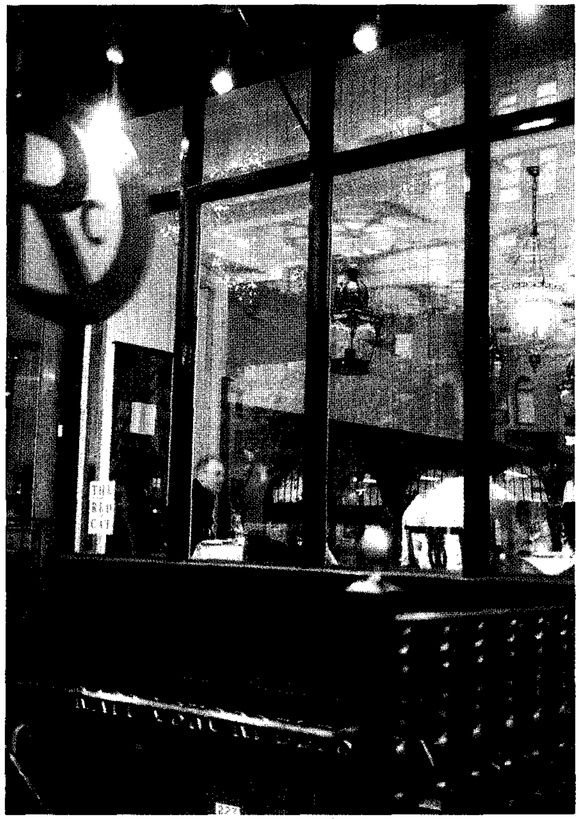
Cat's Got Her Tongue

Chelsea boys and bohos get a cozy new canteen on Tenth; in the Village, sublime lobster roll is worth the wait at Pearl Oyster Bar.

READERS OFTEN ASK HOW I CHOOSE THE RESTAURANTS I review. Rather whimsically, I suppose. I keep a running list of what's new this season—who's about to open; what's rumored in the works; old spots with new concepts, new chefs, a tempting new menu. "Where shall we eat tonight?" I ask myself. There are 187 candidates listed for possible dissection at this moment. So it was sheer chance—we were invited to a late-night book launch on the edge of Chelsea—that I wandered into the Red Cat.

Pleasant welcome. Click, goes the computer inside my head. Big pot of rosemary in the entry. Click. A little dim, but not impossible. Cozy, with classic red-barn siding running up the walls and oddly fussy lanterns that throw spiderweb reflections on the ceiling. Click. Click. Click. Eclectic crowd. No need to feel like Methuselah at the prom. Club kids and gym-pumped bods in mix-and-match duos pose beside life-etched art-world gurus with wives in gypsy dress and pals headed for the party. I spy Amy Sacco in S&M licorice knee boots, fueling before dashing off to her post at Lot 61. Click.

I've landed here with no great expectations. So, surprise. A consortium of young restaurant pros are turning out terrific food at sane prices (entrées, $15 to $24) in an agreeable spot with a mostly well-behaved crew. (I'm hoping someone will eventually coach the waiter who can't pour a glass of wine without a tattle-tale dribble.) Sure enough, the menu strikes mainly familiar chords: risotto cake, peppered tuna, pan-roasted skate, chicken with mashed potatoes, char-grilled pork chop with mushroom jus.



But someone at the stove has the touch and a passion. Imagine crusty rice cake surrounded by plump oysters, corn, and peas in a fragrant puddle of champagne cream. Or that sashimi-like tuna with pickled cauliflower and silvery fresh anchovy reclining on a tuffet of chilled potato cake. (I'm not sure how I feel about cold mashed potatoes.) Too often, pork chops are like hunky boys—all muscle, no taste. Not this caramelized beauty with Israeli couscous and a deep-fried onion-ring crown. Chicken can be tricky, too—rarely the triumph this one is, crusty and moist on its mashed-potato nest, with asparagus and roasted slivers of garlic. The classic musk of brown butter with capers and lemon complements perfectly cooked skate. The shell steak is respectable, too, with its ragout of shallots. A side of fries served with mustardy mayo disappears speedily, and in no time, not a trace remains of the huge tangle of tempura-battered string beans with its sweet-mustard dip.

Desserts are straightforward—Off Broadway, not Ziegfeld Follies productions: strawberry-rhubarb cobbler, the inevitable warm chocolate cake with cappuccino ice cream, a caramelized-banana tart, citrus-custard trifle layered with tangy sorbets, and amaretti-crunch-topped lemon pudding cake that my pals love (though it's too fluffy for me). And half of Chelsea is still piling in as our foursome rushes off to salute the author, leaving behind $230 for all this plus wine, martinis, two beers, a couple of sides, tax, and tip.

Should we know these guys? Executive chef-owner Jimmy Bradley, fourth American-born generation of the Pio Cesare wine family in Alba, and his managing partner, Daniel Abrams, have skated around the restaurant world for years. Abrams, literally. He broke into the business on the roller-skating wait staff at the Saloon, opened Wildlife on Amsterdam in 1991, then Live Psychic, Vermouth, and Prohibition. Abrams was a partner at Citrus, where Bradley consulted. A youthful career cooking in Rhode Island and on Martha's Vineyard had led Bradley to the kitchen of Flowers and then Bryant Park Grill. In overseas jaunts between jobs, the chef says he found restaurants named Black Cat and Red Cat everywhere. "The black cat is mysterious," he reasons. "The red cat is more approachable." And so it is. The Red Cat has quickly claimed the former Zucca space as if it's lived there forever. That's how I feel here, too.

The Red Cat, 227 Tenth Avenue, near 23rd Street (242-1122). Dinner only, Monday through Saturday

Cat's-eye view: Chelsea's Red Cat restaurant, outside (this page) and in (next).

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5:30 P.M. to midnight. (Lunch is scheduled to begin next week.) A.E., M.C., V.

ONE FRENZIED SATURDAY NIGHT, UNABLE TO land an impromptu table in the Village, we dashed into the Pearl Oyster Bar just as it was closing and begged chef Rebecca Charles to feed us anyway. But she'd just cut her hand, and begged off. That's how the Pearl spent its season on my "must-try" list before disappearing into a file of yellowing clips. Till four weeks ago. My sudden yearning for old-fashioned American regional food reminded me of Pearl's tiny counter, inspired by Swan's Oyster Depot in San Francisco and filtered through a Maine-seashore sensibility. Not everyone will feel comfortable in this pocket-hanky space on Cornelia Street, with just one table and its first-come, first-served, no-reservations ways.

I came late for lunch to avoid standing in line and sat down a few stools from the couple who own Home Restaurant next door. They pretended not to notice me. I ordered the mussels in a pool of mustard-spiked wine and cream. It was love at first slurp. "Isn't my clam chowder too thick?" my companion queried. (New Yorkers are all born critics.)

"Maybe," I agreed, sipping a spoonful of intense cream and clam, "but it's heaven." How could I have deprived myself so cruelly, I thought, getting a hit of sensational oyster brine undiluted by its crumb crust and deep-frying in the tartar-sauce-dabbed oyster roll. The day's special grouper on crusty ciabatta roll with more unabashedly lusty mayo was so good I had to force myself to cease and desist, since it was only four hours till dinner.

By 8:45 a few nights later, the first seating had begun to exit and we only had ten minutes' wait on the tippety metal love seat on the sidewalk before snagging three stools with a corner at the marble counter. There, a red-headed sprite with a gold star in her cheek was soon flipping cellophane-wrapped oyster crackers at us and pouring a fine Sancerre. The house's mythic steamers were already eighty-sixed, alas, but I didn't care—I wanted the lobster roll, a small fortune in lovingly boiled flesh and a delicious excess of that fabulous sauce (brilliantly doctored Hellmann's) on a hot-dog roll, with thin ribbon fries (choice of ketchup or vinegar). Salt-crusted shrimp comes with carrot-and-celery-root rémoulade. So maybe the Caesar is a shade too wet; it's got anchovy you can see. The corn pudding is a tad dry, though perfect lobster, a pound and a half for just $25, is what really counts. And the grouper is better than the whole, slightly too-cooked sea bass. Garlicky aioli on a crouton sails like a flag on an elegant Cape Cod bouillabaisse—one of my guests, returning the next night for an encore, asks for two croutons, please.

My chum spent childhood summers in Maine and has a firm grasp of New England seasoning. "It's all based on the Bloody Mary," she replies when I wonder aloud what makes Pearl's crab cakes so brown. "Tabasco to start," she says, pointing to three outsize bottles of that mythic pow on the back counter. "Onion powder. Celery salt. Exactly what you find on the shelf when you rent a summer cottage. A squirt bottle of lemon juice." Plus, chef Charles advises, toasted crumbs from the excellent Pugliese bread the house buys from Sullivan Street Bakery. Want perfect better-than-homey Maine desserts? Try bittersweet-chocolate mousse or the homemade butterscotch parfait with nuggets of praline (you can always stop at the dentist on the way home).

The Pearl Oyster Bar, named for co-owner Rebecca Charles's grandmother, is almost two years old, but it's been too small for its fans from the beginning. Having fed restaurateur Shelley Fireman at least twenty times and heard him confess he was stealing their menu for his new Sheepshead Bay concept, Charles is plotting to expand. "That Fireman," she says. "He even sent David Rockwell's people in to take photographs. And Larry Forgione was here last week. He's doing a seafood concept uptown. I guess I should be flattered." Of course, wherever Pearl goes, the oyster roll will always star. But Charles has visions of expanding the franchise. "I'm tired of cooking nothing but seafood," she confides. "I miss eating meat."

Pearl Oyster Bar, 18 Cornelia Street (691-8211). Lunch, Monday to Friday noon to 2:30 P.M. Dinner, Monday to Saturday 6 to 11 P.M. M.C., V. ■

Gael Greene's 1997–99 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York

Here He Is

(Come and take him.) The peerless Reverend Al Green, at the Beacon Theatre this Tuesday and Wednesday (page 132)

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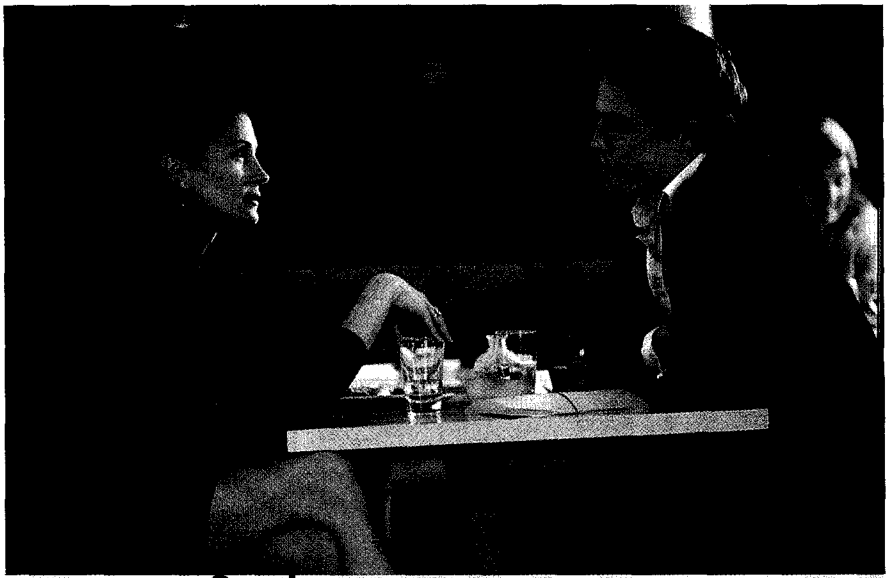
movies

American Hollow...The Loss of Sexual Innocence



Opening
Love, London Style

***Notting Hill* is that rare thing loved by all—a romantic comedy with great writing and even better supporting characters. Julia Roberts plays a pretty, snit-prone American movie star who by chance meets a bumbling London bookstore owner (Hugh Grant, of course). No matter that she's not all that lovable: After a few touch-and-go encounters (including a fantastically loony press-junket scene), they fall in love. The latest from the writers of *Four Weddings and a Funeral* opens May 28.**

New Films

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. Shown with *Bunny*, this year's Oscar-winning animated short film. (1 hr. 58 mins.; NR) *Film Forum.*

American Hollow—See Rainer, page 98. (1 hr. 30 mins.; NR) *Film Forum.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. Initially on guard, he begins to catch on to the ritual. It's like learning a new scam. De Niro is quite funny; comedy seems to rejuvenate his actor's instincts. Crystal is unduly dour. Harold Ramis, who directed, brings off some classic sequences, but he sets up the capo and the psychiatrist as matching mopes. They learn life lessons from each other. And what we learn yet again is that potentially terrific comedies are often whacked by filmmakers feeling the need to spread a little therapy themselves. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *Loews Village; Loews 19th St. East; CC Sutton; UA Criterion; Loews 84th Street.*

Baby Geniuses—A talking-baby movie. With Kathleen Turner. (1 hr. 34 mins.; PG) *CO Worldwide Cinemas; Concourse Plaza; Linden Boulevard Multiplex.*

Besieged—An English musician in Rome is entranced by the young African woman who cleans his home while she studies medicine. With Thandie Newton and David Thewlis. Written and directed by Bernardo Bertolucci. (1 hr. 32 mins.; R) *CC Angelika Film Center; Paris Theatre; Kew Gardens Cinemas.*

Black Mask—Jet Li saves the world from a vicious band of soldiers. (About 2 hrs.; R) *Loews Village; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Castle—A proud homeowner fights an airport extension that would take away his house. With Michael Caton and Sophie Lee. Directed by Rob Sitch. (1 hr. 25 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3.*

★Central Station—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Kew Gardens Cinemas.*

★Cookie's Fortune—Robert Altman's latest, set in small-town Mississippi, is a pleasingly shaggy parody of southern gothic. You keep expecting it to drop a few octaves, but it never does; it's Delta pop that never becomes Delta blues. Still, this is not such a bad thing. Altman's feints and throwaways are very easy on the eyes; he shows off his townsfolk, played by the likes of Glenn Close, Liv Tyler, Patricia Neal, Chris O'Donnell, Julianne Moore, and Ned Beatty, with wiggy affection. The film is a goosey little jape, and it's crowned by a performance by Charles S. Dutton, as a man fingered for a phony murder rap, that's perfection. He has such an easygoing comic grace that he practically dances the part. (Rainer; 4/12/99) (1 hr. 58 mins.; PG-13) *CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Lincoln Plaza Cinemas.*

Cruel Intentions—Teenage stepsiblings make wagers regarding the sexual conquest of two innocent prep-schoolers. With Sarah Michelle Gellar, Ryan Phillippe, and Reese Witherspoon. Directed by Roger Kumble. (1 hr. 37 mins.; R) *CO Worldwide Cinemas.*

Doug's First Movie—The animated story of a boy's quest to save the local monster from certain death. (1 hr. 17 mins.; G) *Linden Boulevard Multiplex.*

★The Dreamlife of Angels—This first feature by the 42-year-old French director Erick Zonca is marvelously observant of the ways of friendship. Isa (Elodie Bouchez) is a 21-year-old free spirit with close-cropped black hair and saucer eyes. Marie (Natacha Régnier), her newfound roommate, seems prematurely hard-bitten. At first, they hit it off: They throng the malls and pull pranks and try to crash nightclubs; they smoke in bed together and razz men. But Marie is temperamentally Isa's opposite; she looks at life not as a lark but as a minefield. The tragedy of their friendship is that they damage each other without meaning to. The two performers deservedly shared the Best Actress award last year at Cannes. (Rainer; 4/12/99) (1 hr. 53 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Edge of Seventeen—An Ohio teen falls in love with another guy during the summer of 1984. With Chris Stafford and Tina Holmes. Directed by David Moreton. (1 hr. 50 mins.; NR) *Quad Cinema; Kew Gardens Cinemas.*

Election—Alexander Payne and Jim Taylor—the director-writer team that gave us the abortion comedy *Citizen Ruth*—are back with this facetious smarty-pants satire about a popular Midwest-high-school history teacher (Matthew Broderick) who acquires as his nemesis the school's No. 1 student overachiever (Reese Witherspoon). The filmmakers should be commended for making a high-school movie that, for a change, isn't aimed only at high-school students. It's an anti-high-school high-school movie, and it captures the dreary institutional climate: the ugly green hallways and generic auditoriums and all the other memento mori of those years. But *Election* could stand to be a little less satisfied with its smarts. Like brainy adolescents, Payne and Taylor mock everything in sight. After a while, you begin to wonder what makes them so all-fired special. (Rainer; 5/3/99) (About 2 hrs.; R) *Loews Village; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

Endurance—The life story of Haile Gebrselassie, the 1996 gold-medal winner in the 10,000-meter race. Directed by Leslie Woodhead. (1 hr. 23 mins.; G) *Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Entrapment—Sean Connery stars as Mac MacDougal, the greatest art thief in the world, in this mildly diverting knockoff of movies as diverse as *The Thomas*

'Cue' cover photograph by Dana Lixenberg/Outline.

Crown Affair and *Topkapi*. Catherine Zeta-Jones is the insurance investigator who becomes his partner. First they rob an ancient Chinese gold mask from a heavily guarded London exhibit, then a computerized bank account worth billions from a bank in Kuala Lumpur. Connery is worth watching even in junk; amid all the fireworks and ploddingly staged action, he actually gives a real performance. Zeta-Jones works well with him; their May/December thing is equal parts hubba-hubba and rue. (Rainer; 5/10/99) (1 hr. 50 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; UA Criterion; Clearview's Park and 86th St.; UA Gemini; Clearview's 62nd and Broadway; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Eternity and a Day—Alexander, a terminally ill writer, reflects upon his true nature and the price his genius has wrenched from those who loved him. Starring Bruno Ganz. Written and directed by Theo Angelopoulos. Winner, Cannes Palme D'Or, 1998. In Greek with English subtitles. (2 hrs. 12 mins.; NR) *Opens 5/28 at Lincoln Plaza and Quad Cinemas.*

eXistenZ—A video-game designer becomes the target of a fringe group when her new game takes its players too far into an alternate reality. With Jennifer Jason Leigh, Jude Law, Willem Dafoe, Ian Holm, and Sarah Polley. (1 hr. 30 mins.; R) *CC Village East; CC Cinemas 1, 2, 3; Cinemart.*

Forces of Nature—Ben Affleck meets Sandra Bullock on the way to his wedding. With Blythe Danner and Maura Tierney. Directed by Bronwen Hughes. (About 2 hrs.; PG-13) *CO Worldwide Cinemas.*

Frogs for Snakes—A comic thriller about actors literally killing to be cast in a production of *American Buffalo*. With Barbara Hershey, Robbie Coltrane, Lisa Marie, John Leguizamo, and Debi Mazar. Written and directed by Amos Poe. (1 hr. 32 mins.; R) *Quad Cinema.*

Get Real—A gay British teen falls for the big man on campus and discovers, to his surprise, the BMOC may be gay, too. With Ben Silverstone. Directed by Simon Shore. (1 hr. 50 mins.; R) *CC Angelika Film Center; Loews 19th St. East.*

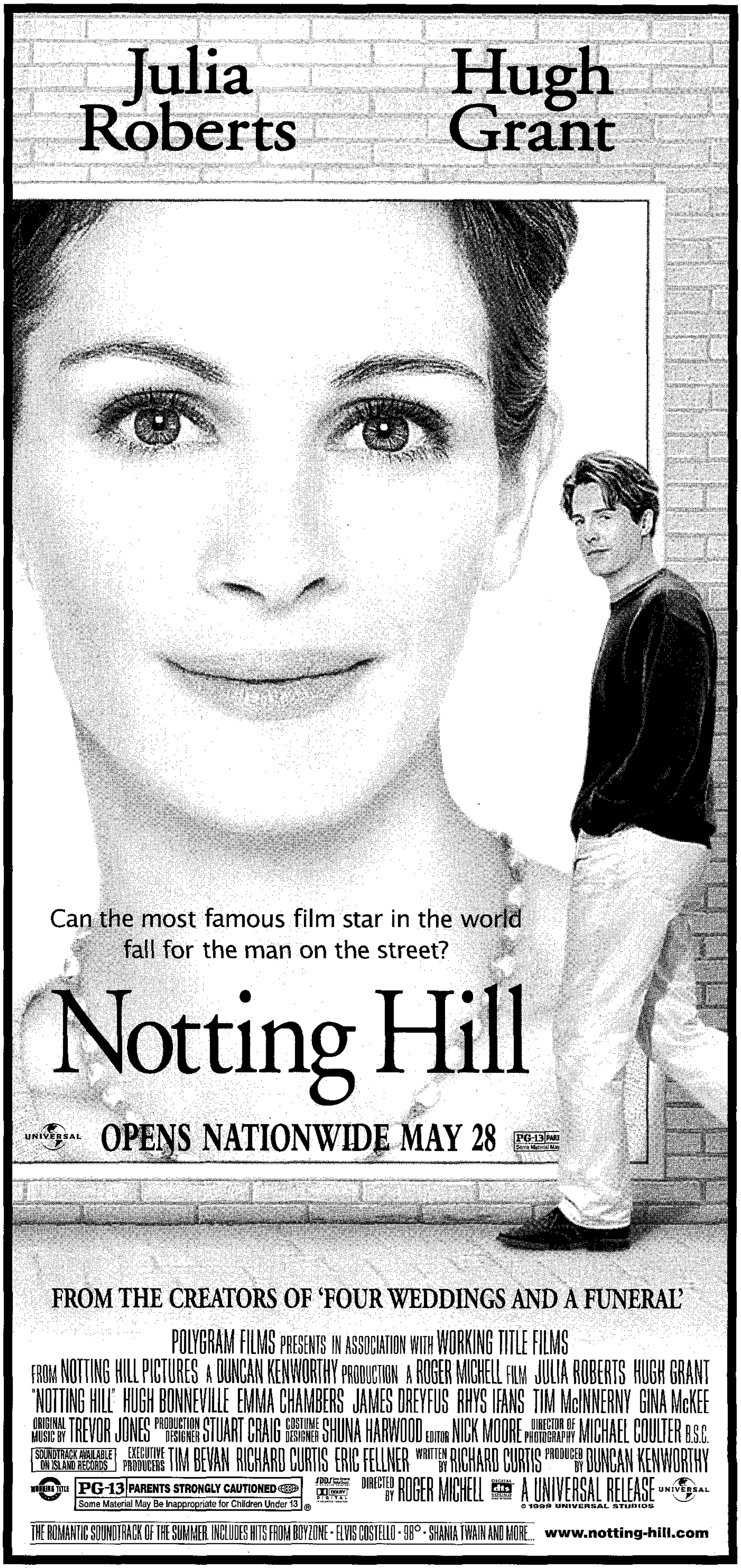
Go—Directed by Doug Liman from a script by John August, this is one of those Sundance specials that seem to incorporate just about everything on the current Young Turk–indie-producer checklist: It has drug deals and hip chicks and lap dancing, it has cartoon violence and real blood, it has Vegas and L.A., it has a turn-back-the-hand-of-time dramatic structure. Liman (*Swingers*) is a virtuoso talent with a knack for locating the pulse of a scene, and he's good with actors—Sarah Polley, as a chicklet set up by a narc, is particularly good. But finally, there's nothing much to this movie except a lot of funky attitude. (Rainer; 4/19/99) (About 2 hrs.; R) *UA Gemini; Loews State; Loews Village; Loews 84th Street; Loews 19th St. East.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein*. (1 hr. 45 mins.; NR) *CO Worldwide Cinemas; Kew Gardens Cinemas.*

Hideous Kinky—Far from a masterpiece but worth seeing for Kate Winslet's performance and the lush rendition of Morocco, which at times resembles Matisse's Moroccan paintings. Winslet plays Julia, a mother of two small daughters who wanders about Marrakech and then more remote territory

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.



Julia Roberts Hugh Grant

Can the most famous film star in the world fall for the man on the street?

Notting Hill

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looking for spiritual salvation. She's the apotheosis of hippieness. (The time is 1972.) It's to Winslet's credit that she doesn't soft-pedal Julia's narcissism; the film is very good at conveying how lust—for an exotic country and for exotic lovers—can fog our good sense. As the film moves along, Julia seems to become more childlike while her two daughters come to resemble miniature English ladies of breeding. (Rainer; 4/26/99) (1 hr. 40 mins.; R) *Art Greenwich Twin; Clearview's 34th Street Showplace; CC Cinemas 1, 2, 3.*

The King of Masks—Director Wu Tianming has fashioned the kind of straightforwardly sentimental tale that tends to cop the best-foreign-film award come Oscar time—but actually, it's better than that. Set in China in the thirties, it's about an old street performer who grudgingly takes on a young orphaned girl and ultimately grows close to her. It comes by most of its emotions honestly. (Rainer; 5/10/99) (1 hr. 41 mins.; NR) *Cinema Village.*

Leila—A superb Iranian film, directed by Dariush Mehrjui, about a young middle-class housewife who realizes she can't become pregnant and, with her mother-in-law's meddling, conspires to find her husband a second wife to bear his heir. The film has overtones of *A Doll's House* and, in a less lyric and layered mode, the Satyajit Ray films about women and the strictures of class and tradition. As Leila, the actress Leila Hatami is an extraordinary presence: Dressed in black, she has an ancient gravity, and yet she wears her chador with a crisp chicness, and her features are as fine-boned as any famished supermodel's. Farsi with English subtitles. (Rainer; 5/17/99) (2 hrs. 9 mins.; NR) *Cinema Village.*

Life—Somehow, a comedy in which Eddie Murphy and Martin Lawrence are serving life sentences in Mississippi. Directed by Ted Demme. (1 hr. 52 mins.; R) *Loews State; Loews 84th Street; Bay Plaza; Linden Boulevard Multiplex; UA Crossbay II.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Village East; Clearview's 59th Street East; Guild 50th Street; Cinemart.*

Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double cross. First-time writer-director Guy Ritchie sets four gangs against one another in what amounts to a serial Gunfight at the OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *Screening Room.*

The Loss of Sexual Innocence—A dreamy blend of interconnected stories detailing the sexually tinged events that shape one man's life. With Saffron Burrows, Julian Sands, Kelly Macdonald, Jonathan Rhys-Meyers, and Rossy De Palma. Written and directed by Mike Figgis. (1 hr. 41 mins.; R) *Opens 5/28.*

The Love Letter—See Rainer, page 97. (1 hr. 29 mins.; PG-13) *Loews Village; Clearview's Chelsea; CO Coronet; Loews State; Loews Orpheum 7; Sony Lincoln Square; Whitestone; BAM Rose Cinemas; Cinemart; UA Movieworld; UA Movies at Staten Island.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *Clearview's Chelsea; Loews State; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

A Midsummer Night's Dream—With its fairy king and queen and sprites, its star-crossed lovers and opulence and filigree, this is one of Shakespeare's most movie-ish of plays. It's been filmed often. The most recent version, directed by Michael Hoffman, is, thankfully, not a radical reinterpretation or a calisthenic romp. Rather, it's captivatingly modest, featuring a fine cast, including Kevin Kline as Bottom, Michelle Pfeiffer as Titania, Stanley Tucci as Puck, Calista Flockhart as Helena, and Rupert Everett as Oberon. Hoffman's visual conjurations are an amalgam of pre-Raphaelite, Etruscan, and Maxfield Parrish, but he transmutes the heavy syrup of kitsch into Shakespearean nectar. (Rainer; 5/17/99) (1 hr. 55 mins.; PG) *Clearview's 34th Street Showplace; Loews New York Twin; UA East; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Movies at Staten Island.*

The Mummy—Brendan Fraser is a dashing explorer who fights to save the world from the curse of the Keeper of the Dead. With Rachel Weisz, John Hannah, and Omid Djalili. Directed by Stephen Sommers. (About 2 hrs.; PG-13) *Clearview's Chelsea; Loews Astor Plaza; Clearview's Beekman; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

My Dinner With Andre—Andre Gregory and Wallace Shawn talk over dinner, to fabulous effect. (About 2 hrs.; PG-13) *Lincoln Plaza Cinemas.*

★Never Been Kissed—Drew Barrymore really comes into her own in this teen comedy about a twentysomething copy editor for the Chicago *Sun-Times* who is assigned the job of going undercover at a local high school. The joke is, Barrymore's Josie was out of it then, and she's out of it now. The film, in its present-day sequences and also in flashbacks to Josie's choicest high-school humiliations, turns the worst embarrassments of high school into sicko horror-movie scenarios—which, of course, is how we remember them now. Trying to be cool, Josie reenters high school wearing white jeans and a pink feather boa and big hair. It's a disastrous getup, and pretty soon her only allies are the geeky math-club brains. Barrymore works up the awfulness of being ostracized with such comic brio that we almost dread her inevitable cool-girl transformation. And yet when she becomes a winner, she's just as loosey-goosey as ever. Barrymore gives her so much grace and passion and smarts that she makes this pop schlock matter. (Rainer; 4/19/99) (1 hr. 47 mins.; PG-13) *Kew Gardens Cinemas.*

Notting Hill—Julia Roberts is a movie star who falls for bookstore owner Hugh Grant. Directed by Roger Mitchell. (2 hrs.; R) *Clearview's First & 62nd St.*

Open Your Eyes—A Spanish psychological thriller about a man who loses touch with reality after a car crash. Subtitled. With Eduardo Noriega and

Documentary
Family Matters

We New Yorkers tend to think of rural life as quaint—when it's not unsightly. All that quilting and basket weaving, the down-home cooking, the shabby-chic pickups. In *American Hollow* (opening May 26 at Film Forum), filmmaker and East Villager Rory Kennedy sweeps such romantic notions aside, visiting Eastern Kentucky and the extended family of Iree Bowling over the course of a very dramatic year. "At first, I had no idea what the story was or where it might go," Kennedy explains, "but it was clear there was something there." Through Iree, we learn that each of her thirteen children left at some point to enter the "real" world, yet twelve returned to live a hard, full life on little (government-subsidized) income and a lot of land. Hillbilly clichés abound—a 17-year-old preparing for marriage, satellite dishes in the backyard—but in this honest portrayal, these things are neither judged nor condescended to. "So many of us live in a world of airplanes and computers, and I think superficially we look at our lives as being enriched and purposeful somehow," says Kennedy. "The Bowlings don't have those things, but their lives are actually so rich, they raise questions about our lives being more hollow than we think they are." Kennedy and her crew lived with Iree for roughly 30 days in 1998, following various members as they ate dinner, reminisced, freed an innocent brother from jail, and collected bloodroot to sell. Persuading the family to share their lives on-camera was actually an easy task. "They understand they have something special in terms of their sense of family and community and embracing tradition and living off the land," explains Kennedy. "I think that they were interested in expressing that—and showing it off to some degree." The underlying understanding between filmmaker and subject is that this country lifestyle is fast becoming a thing of fashion-shoot fantasy: "There's an encroaching world that's knocking on their doorstep, and the culture and tradition isn't going to last forever. I think that was part of their willingness to open up their lives to us." Kennedy does admit to one country amenity she wishes she could buy in the city: Iree's biscuit-and-bacon breakfast. New York's country restaurants, she says, don't even come close. **PATRICIA FALVO**

Photograph by Steve Lehman.

Penelope Cruz. Directed by Alejandro Amenábar. (1 hr. 50 mins.; R) *Cinema Village.*

The Out-of-Towners—A midwestern couple visit New York on a business trip that turns into a series of mishaps. Starring Goldie Hawn, Steve Martin, and John Cleese. Directed by Sam Weisman. (91 mins.; PG-13) *CO Worldwide Cinemas.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard, and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone.* (Rainer; 12/21/98) (2 hrs.; R) *CC Sutton; Loews 84th Street; Kew Gardens Cinemas.*

Star Wars: Episode I—The Phantom Menace—George Lucas has been quoted as saying that actors are still the best way to portray people, but, watching his new movie, the first in a trio of prequels, you get the feeling he wishes he could dispense with actors altogether. Ninety-five percent of this film was created in the computer; only about 200 shots were not altered digitally. The actors in it—including Liam Neeson as a Jedi warrior, Ewan McGregor as young Obi-Wan Kenobi, and Natalie Portman as Queen Amidala of the endangered planet Naboo—are upstaged to a fare-thee-well. And maybe this was Lucas's intention: By making his CGI creatures, his 'droids and globs and thingamajigs, so much more captivating than his people, he's striking a blow for the primacy of special effects over human effects. At this point in his career, he may not know the difference anymore. (Rainer; 5/24/99) (2 hrs.; PG-13) *CC Cobble Hill Cinemas; CC Murray Hill Cinemas; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's Olympia; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Tea With Mussolini—See Rainer, page 98. (About 2 hrs.; R) *CC Angelika Film Center; Clearview's Chelsea; Clearview's First & 62nd St.; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Movies at Staten Island.*

The Third Man—Carol Reed's classic film noir based on a story by Graham Greene, restored and rereleased for its fiftieth anniversary. With Joseph Cotten, Trevor Howard, and Orson Welles. (1 hr. 44 mins.; NR) *Film Forum.*

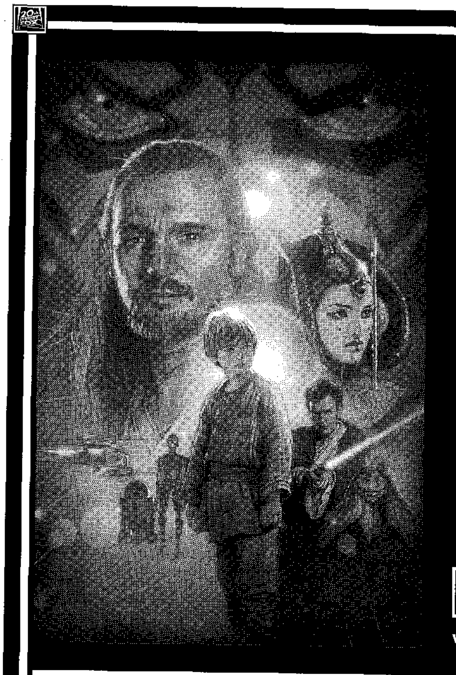
The Thirteenth Floor—A murder mystery set between present-day and a virtual version of 1937 L.A. With Craig Bierko, Armin Mueller-Stahl, Vincent D'Onofrio, and Gretchen Mol. Directed by Josef Rusnak. (About 2 hrs.; R) *Opens 5/28.*

This Is My Father—A Chicago schoolteacher visits Ireland to learn the story of the father he never met. With Aidan Quinn, Stephen Rea, James Caan, Colm Meaney, and John Cusack. Directed by Paul Quinn. (2 hrs. ; R) *Loews 19th St. East; Clearview's First & 62nd St.*

Three Seasons—This is the first American independent film to be shot in Vietnam with a primarily Vietnamese cast, but it has no center of gravity. It's very pretty: The director Tony Bui has a fine eye for lotus petals and rain-swept alleys, but his aestheticism turns everything into spun sugar. Harvey Keitel shows up as an ex-Marine looking for his daughter, and there are also episodes involving a prostitute and a cyclo driver, a street urchin, and a girl who harvests lotus blossoms. Winner of the best-picture award at the 1999 Sundance film festival. (Rainer; 5/10/99) (1 hr. 50 mins.; PG-13) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Trippin'—A teenage boy gets with the program when he realizes life—and his school crush—is passing him by. Starring Deon Richmond and Maia Campbell. Directed by David Raynr. Opens 5/12. (About 1 hr. 30 mins.; R) *CC Village East; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Crossbay; UA Movies at Staten Island.*

True Crime—Clint Eastwood directed and stars in this creaky melodrama about a womanizing, down-on-



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his-luck newspaper reporter who discovers in the course of covering the last hours of a condemned man (Isaiah Washington) that he may be innocent. Eastwood is playing a good guy, but he seems leaner and hungrier than ever. The role of hack reporter seeking redemption brings out Eastwood's penchant for bluesy blahness. He spends lots of time in dank places feeling mopey. The newsroom atmosphere on display is counterfeit: Didn't anybody connected with this film ever step inside one? As Eastwood's editor, James Woods carries on like a cackling banshee; he's about as believable as Perry White on the old *Superman* TV series. Still, in political terms, this is a far cry from *Dirty Harry*. It actually stands up for due process of law. In Hollywood, this is known as mellowing. (Rainer; 3/30/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Twice Upon a Yesterday—A forlorn lover gets to turn back time and relive a relationship that went wrong. With Lena Headey and Penélope Cruz. Directed by María Ripoll. (1 hr. 36 mins.; R) *Opens 5/28 at UA Union Square and BAM Rose Cinemas.*

A Walk on the Moon—Diane Lane is a young housewife in 1969 who begins an affair at a summer resort in the Catskills. With Liev Schreiber, Anna Paquin, Tovah Feldshuh, and Viggo Mortensen. Directed by Tony Goldwyn. (1 hr. 47 mins.; R) *Art Greenwich Twin; CC Crown Gotham; Sony Lincoln Square; Clearview's Cobble Hill; Cinemart; UA Movies at Bayside.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled from the Admiralty's Naval College and how his well-to-do Victorian family sues the Crown and rallies to his defense. It may seem odd that Mamet has chosen to devote his energies to something so ostensibly remote from his temperament. But there's a link between the clipped cadences of these upper-crusters and the rhythmic syncopation of Mamet's usual lowlifes and tricksters. For Mamet, manners are manners, whether they're good or bad. Nigel Hawthorne, who plays the boy's father, is especially fine in a cast that includes Jeremy Northam and Rebecca Pidgeon (Mamet's wife). (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Lincoln Plaza Cinemas.*

Xiu Xiu: The Sent Down Girl—Joan Chen's directorial debut is an uneven, sometimes affecting story about a 15-year-old girl during the Cultural Revolution who is "sent down" to the countryside for regimental training. Living in the remote Tibetan countryside with an emasculated, kindly Tibetan horse trainer, she offers herself up to itinerant "patrons" for sex in hopes of returning home. Chen wants us to regard this as a bittersweet Chaplinesque fable, but what we see is too grotesquely unsettling for that. (Rainer; 5/17/99) (1 hr. 39 mins.; R) *CC Village East; CC Eastside Playhouse; Clearview's Metro Cinema; BAM Rose Cinemas; Cinemart.*

Manhattan

Below 14th Street

Art Greenwich Twin—97-101 Greenwich Ave., at W. 12th St. (929-3350) *Hideous Kinky; A Walk on the Moon.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Besieged; The Castle; Get Real; Tea With Mussolini; Three Seasons.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Cookie's Fortune; Entrapment; eXistenZ; Life Is Beautiful; Mascara; Trippin'; Xiu Xiu: The Sent Down Girl.*

Cinema Village—22 E. 12th St. (924-3363) *The King of Masks; Leila; Open Your Eyes.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *The Mummy; Shakespeare in Love.*

Film Forum—209 W. Houston St. (727-8110) *After Life; American Hollow; The Third Man.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Analyze This; Black Mask; Election; Go; The Love Letter.*

Quad Cinema—34 W. 13th St. (255-8800) *The Dreamlife of Angels; Edge of Seventeen; Frogs For Snakes.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Lock, Stock and Two Smoking Barrels; Saturday Night Fever.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *The Matrix; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace; A Walk on the Moon.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Entrapment; Star Wars: Episode I—The Phantom Menace.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *Hideous Kinky; A Midsummer Night's Dream.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Black Mask; Cookie's Fortune; The Love Letter; The Matrix; The Mummy; Tea With Mussolini; Trippin'.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Entrapment.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Analyze This; Election; Get Real; Go; This Is My Father.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *Analyze This; Election; The Love Letter; The Matrix; The Mummy; Shakespeare in Love; Tea With Mussolini; The Winslow Boy.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (753-6022) *The Castle; eXistenZ; Hideous Kinky.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Walk on the Moon.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Xiu Xiu: The Sent Down Girl.*

CC Sutton—205 E. 57th St. (759-1411) *Analyze This; Shakespeare in Love.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Life Is Beautiful.* (See also "Museums, Societies, Etc.")

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars: Episode I—The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Election; The Love Letter.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Baby Geniuses; Cruel Intentions; Forces of Nature; Gods and Monsters; The Out-Of-Towners; She's All That; True Crime.*

Guild 50th Street—33 W. 50th St. (757-2406) *Life Is Beautiful.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Mummy.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Election; Go; Life; The Love Letter; The Matrix.*

Paris Theatre—4 W. 58th St. (688-3800) *Besieged.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Analyze This; Black Mask; Entrapment; Trippin'.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Mummy.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Cookie's Fortune; Notting Hill; Star Wars: Episode I—The Phantom Menace; Tea With Mussolini; This Is My Father.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Entrapment.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The Matrix.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *A Midsummer Night's Dream.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Black Mask; Election; The Love Letter; The Matrix; The Mummy; Trippin'.*

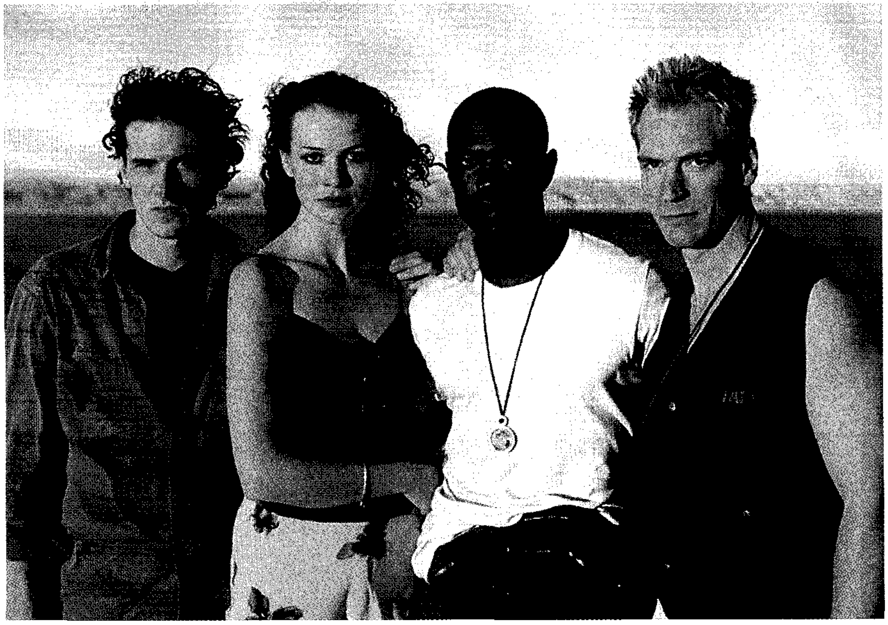
UA East—1629 First Ave., at 85th St. (249-5100) *A Midsummer Night's Dream.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Entrapment; Go.*

Opening

Like the Corners of His Mind

Some have called it pretentious, but Mike Figgis's 'The Loss of Sexual Innocence' is an interesting, dreamlike series of scenes from a man's life that have shaped him, for better and for worse. The beautiful, if dramatically suspect, parts are the interspersed images of Adam and Eve; good parts (like the Sahara journey endured by Stefano Dionisi, Saffron Burrows, Rodney Charles, and Julian Sands) ring so true, it's as if you'd dreamed them yourself. Opens May 28.



Photograph by Mike Figgis/Sony Pictures Classics.

Opening

Safe and Sorry

In 'Twice Upon a Yesterday' (a sort of male version of 1998's 'Sliding Doors'), a lovelorn young Brit (Douglas Henshall) gets the chance to turn back time and save his long-term relationship (with Lena Headey, above) from certain doom. The problem is that staying the course may keep him from recognizing his one true love. Starts May 28 at UA Union Square and BAM *Rose Cinemas.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Entrapment.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *The Matrix; Xiu Xiu: The Sent Down Girl.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *The Mummy; Star Wars: Episode I—The Phantom Menace.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Cookie's Fortune; The Dreamlife of Angels; Endurance; My Dinner With Andre; Three Seasons; The Winslow Boy.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Analyze This; Black Mask; Go; Life; Shakespeare in Love; Trippin'.*

New Coliseum—701 W. 181st St. (740-1545) *Black Mask; Entrapment; The Mummy; Trippin'.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Entrapment; The Mummy; Trippin'.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Election; The Love Letter; The Matrix; A Midsummer Night's Dream; The Mummy; Tea With Mussolini; A Walk on the Moon.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Black Mask; Entrapment; Life; The Matrix; The Mummy; Star Wars: Episode I—The Phantom Menace; Trippin'.*

Concourse Plaza—214 E. 161th St. (588-8800) *Baby Geniuses; Black Mask; Entrapment; The Matrix; The Mummy; Star Wars: Episode I—The Phantom Menace; Trippin'.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Black Mask; Entrapment; The Love Letter; The Matrix; The Mummy; Star Wars: Episode I—The Phantom Menace; Trippin'.*

Photograph courtesy of Trimark Pictures.

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *The Dreamlife of Angels; Endurance; The Love Letter; Xiu Xiu: The Sent Down Girl.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Black Mask; The Mummy; Star Wars: Episode I—The Phantom Menace.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Star Wars: Episode I—The Phantom Menace; Analyze This; A Midsummer Night's Dream; The Mummy; Tea With Mussolini; A Walk on the Moon.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Entrapment; The Matrix; The Mummy.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Baby Geniuses; Black Mask; Doug's First Movie; Entrapment; Life; The Matrix; The Mummy; Star Wars: Episode I—The Phantom Menace; Trippin'.*

Pavilion—188 Prospect Park West (369-0838) *Election; Entrapment; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace; Tea With Mussolini.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Black Mask; The Mummy; Star Wars: Episode I—The Phantom Menace; Trippin'.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Black Mask; Entrapment; The Mummy; Star Wars: Episode I—The Phantom Menace.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Election; Entrapment; The Matrix; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Black Mask; Entrapment; The Mummy; Star Wars: Episode I—The Phantom Menace.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *eXistenZ; Life Is Beautiful; The Love Letter; A Walk on the Moon; Xiu Xiu: The Sent Down Girl.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (886-4900) *Black Mask; Entrapment; The Love Letter; The Matrix; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace; Trippin'.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Entrapment; The Mummy; Star Wars: Episode I—The Phantom Menace.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (441-9835) *Besieged; Central Station; Edge of Seventeen; Gods and Monsters; Never Been Kissed; Shakespeare in Love.* (See also "Museums, Societies, Etc.")

Main Street Cinemas—72-66 Main St. (263-4828) *Black Mask; Entrapment; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *A Walk on the Moon.* (See also "Museums, Societies, Etc.")

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Entrapment; The Mummy.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Black Mask; Entrapment; The Matrix; The Mummy; Star Wars: Episode I—The Phantom Menace.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (544-1020) *The Matrix; Tea With Mussolini.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Star Wars: Episode I—The Phantom Menace; Trippin'.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Black Mask; Entrapment; Life; The Matrix; The Mummy.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Entrapment; The Love Letter; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *The Mummy; Star Wars: Episode I—The Phantom Menace; A Walk on the Moon.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Black Mask; Entrapment; The Love Letter; The Mummy; Star Wars: Episode I—The Phantom Menace.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Election; Entrapment; The Love Letter; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Black Mask; Entrapment; The Mummy; Star Wars: Episode I—The Phantom Menace.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Black Mask; Election; Entrapment; The Love Letter; The Matrix; A Midsummer Night's Dream; The Mummy; Star Wars: Episode I—The Phantom Menace; Tea With Mussolini; Trippin'.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Fred Astaire Centennial Celebration." 5/29: *You'll Never Get Rich* (1941) and *You Were Never Lovelier* (1942). 5/30: *Royal Wedding* (1951) and *Funny Face* (1957). "Premiere of Musical Score." 5/21: *The Gold Rush* (1925), accompanied by the ensemble BQE Project. AMMI: 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets $4.50–$8.50. Members and children under 4 free.

Anthology Film Archives—"Austrian Cultural Institute Presents." 5/25 at 8 P.M.: *Welcome in Vienna* (1986). "New Filmmakers." 5/26 at 7 P.M.: Various shorts and Sara Moore's *Homo Heights* (1998). 6/2 at 8 P.M.: Shorts and *Too Much Sleep* (1999). "Selections from the Filmmakers Cooperative." 5/26 at 9 P.M.: Films by Larry Jordan. "Premiere." 5/27–6/6 at various times: *Gefilte Fish* (1984) and *Jewish Soul, American Beat* (1998). "Andy Warhol." 5/28 at 8 P.M. and 9:45 P.M.: *Mario Banana I & II* (1964) and *My Hustler* (1965). 5/29 at 8 P.M. and 10 P.M.: *Vinyl* (1965) and various screen tests. "Hollywood Blacklist." 5/30 at 8 P.M. and 10 P.M.: *Force of Evil* (1949). 32 Second Ave., at 2nd St. (505-5110); $7.

Cinema Classics—"Mayhem: A Month of Horror." 5/24–5/26: *Dracula Prince of Darkness* (1966). 5/27–5/29: *The Hunger* (1983). "Racism at the Movies." 5/30–6/1: *To Kill a Mockingbird* (1962) and *Intruder in the Dust* (1949). Double feature $5. 332 E. 11th St.; call 675-6692 for info.

Different Light—5/30: *Mommie Dearest* (1981). 7 P.M. 151 W. 19th St. (989-4850); free.

Docfest—"Docfest: New York International Documentary Festival." 6/2–6/6: Sixteen new and classic international documentaries. Opening-night film, *Genghis Blues* (1998), screened at BAM Rose Cinemas, 30 Lafayette Ave., Brooklyn; all other screenings at the Directors' Guild of America Theater, 110 W. 57th St. Call 668-1575 for info, or visit www.docfest.org. Tickets $8; opening-night screening and gala $25.

Film Forum—"Harold Lloyd." 5/31: *Why Worry?* (1923) and *Professor Beware* (1938). "Tout Truffaut." Through 6/24: Eleven features and two shorts by France's seminal New Wave figure. 5/25–5/26: *Fahrenheit 451* (1966). 5/27–5/29: *The Soft Skin* (1964). 5/30–6/2: *Two English Girls* (1971). Also: *The Third Man* (1949). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Saragossa Manuscript + My Friend Ivan Lapshin." 5/25-5/26: *My Friend Ivan Lapshin* (1986). "Hollywood Treasures." 5/27: *Me and My Gal* (1932) and *Gentleman Jim* (1942). "Coming Times: New Irish Cinema." 5/28 and 6/1: *Separation Anxiety* (1997). 5/28–5/30: *2By4* (1998). 5/28 and 5/30: *Trojan Eddie* (1996) and *Sunset Heights* (1998). 5/29: *Gold in the Streets* (1997) and *The Last Bus Home* (1997). 5/31: *Korea* (1995) and *Night Train* (1998). 6/1: *Moondance* (1995). "Movies for Kids from the Emerald Isle." 5/29–5/30: *The Boy From Mercury* (1996). 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Cinéclub." 5/25: *Les Cousins* (1959). 6/1: *Wild Reeds* (1994). Subtitled. Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Japan Society—"Tai Kato Retrospective." Through 6/21: Nine of Kato's best-known yakuza films. 6/4: *Priest of Darkness* (1936). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Jewish Heritage—6/2 at 7 P.M.: *Sh'hur* (1993). At Florence Gould Hall, 55 E. 59th St. Admission is free, but seating is limited. Call the museum (18 First Pl., Battery Park City) at 968-1800 for more info.

Museum of Modern Art—"Alfred Hitchcock." 5/25 and 5/27: *Strangers on a Train* (1951) and *I Confess* (1953). 5/28 and 5/31: *Dial M for Murder* (1954). 5/28: *Under Capricorn* (1949). 5/29 and 6/1: *The Trouble With Harry* (1954). 5/29 and 6/3: *The Man Who Knew Too Much* (1955). 5/30 and 6/3: *The Wrong Man* (1956). 5/30: *Vertigo* (1957). 6/1 and 6/5: *To Catch a Thief* (1954). "New Documentaries." 5/28: *Termite TV* (1999). "New Releases From the Library." 5/28–5/29: *For Fun* (1992) and *On the Beat* (1995). 5/30: *The Last Clean Shirt* (1964) and double-screen films by Warhol. 5/31: *Diana's Looking Glass* (1996), *The Law of Averages* (1998), and *Die Honigbiene* (1997). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Public Library—"Strike Three, Yer Out." 5/26 at 2:30 P.M.: *Rookie of the Year* (1993). "Asian Women Filmmakers." 5/27 at 2:30 P.M.: Various shorts and *Halving the Bones* (1995), directed by Ruth Ozeki Lounsbury (author of *My Year of Meats*). "Meet the Makers." 5/27 at 6 P.M.: Ken Jacobs presents and discusses *Ontic Antics Starring Laurel and Hardy* (1998). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—5/26–5/27: "An Evening of Screenings of Dada Films." Accompanied by live musical scores and poetry readings. 5/30: *Mirror* (1974). In Russian with subtitles. 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713; $7.

Screening Room—Midnight movie: *Saturday Night Fever*. Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Marcello Mastroianni Salute." Through 6/15: A 21-film tribute to the film star. 5/25: *I Don't Want to Talk About It* (1993) and *La Notte* (1961). 6/1: *Il Bell'antonio* (1962) and *A Special Day* (1977). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

Tonic—"Monday Night Film Series." 5/31: *Privilege* (1967). Tickets, $4. 107 Norfolk St. For more info, call 358-7501 or visit www.tonic107.com.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 6/5–6/6: *Street of Shame* (1956). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

One-Shot Silent Giant

Headlining this week's lineup during Film Forum's Harold Lloyd retrospective is 1923's *Why Worry?*—a gag-heavy tale about a hypochondriac caught in the middle of a Latin American revolution. Somehow, he's also at odds with a giant (Johan Aasen, below). Also showing: 1938's *Professor Beware*. "The Third Genius of Silent Comedy" runs through July 12; see "Museums, Societies, Etc." for more info.

Photograph courtesy of Film Forum.

Smart City *continued from page 55*

(special kudos to the "great Newport steaks") at "good prices"; some claim service is best for regulars, but to most, it's a "welcoming experience."

Lobel's Prime Meats

29 27 27 VE

1096 Madison Avenue, between 82nd and 83rd Streets (737-1373)

"'Prime' says it all" about this "classic" Madison Avenue "meat boutique"; rated tops for quality, it offers "melt-in-your-mouth," "beautiful-looking" beef, veal, lamb, and more, plus "knowledgeable" service from fifth-generation butchers; the tab can be "outrageous" ("filet mignon the price of a one-bedroom co-op"), but "when you want to impress, buy here."

L. Simchick Meats

28 26 27 E

944 First Avenue, at 52nd Street (888-2299)

"Every neighborhood should have a Lenny," say fans of Leonard Simchick's east-midtown shop offering "excellent meats" and poultry, plus "ready-to-cook specialties" that "make life easy"; a "friendly" staff that provides "wonderful recipes" helps make it "worth the top-dollar" tab.

PASTAS

Borgatti's Ravioli & Egg Noodles

28 25 26 I

632 East 187th Street, Bronx (718-367-3799)

Fans of this quaint, family-owned business say it's worth the trek to the Arthur Avenue area for some of the city's "best homemade pasta," including "the Mona Lisa of ravioli"; in business since 1935, it's "a step back in time," complete with "nice people" who cut pasta "to order."

DiPalo Dairy

28 24 26 I

206 Grand Street (226-1033)

The DiPalo family has a reputation for making "the best cheese," and when their choice ricotta and mozzarella are blended into "delicate ravioli," patrons cry "come home to Mama!"; it's a pleasure just to visit this old-style Little Italy "standby" run by "friendly people" who "know their pasta."

Raffetto's

27 25 23 I

144 West Houston Street (777-1261)

A "Village tradition" since 1906, this "old-fashioned store" is filled with a big variety of "true Italian-style" pasta at "bargain" prices; it's "ravioli heaven" and "worth the trip" just to see the "pasta guillotine" that cuts noodles to order. ■

theater

East Is East...Ruthie Henshall...Thwak

Broadway

Now Playing

Amy's View—You may want to know what this new play by David Hare is about. Hard to answer—the best I can do is: It's about life. About mothers and daughters, husbands and wives, human relations. It is about the childlike artist and the diligent worker; about theater versus real life; about art versus pseudo-art; about being right but ultimately wrong, or wrong but ultimately proven right. Being about life, it is about surprises all the way and about dots that you yourself must struggle to connect. For example, who is saved: the actressy, irresponsible star and grande dame, the seemingly defeated Esme; or the largely realistic and clear-sighted daughter, the morally involved activist yet probably even more defeated Amy? It would be an insult to this multifarious play to reveal more. As Esme, Judi Dench is all you have heard in advance of her dazzling skill, all you have seen of her powerful personality on film, and much, much more. (Simon: 4/26/99.) $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished. (Simon: 3/16/98 and 10/5/98.) Now with George Segal, Buck Henry, and Wayne Knight. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. Lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring the ravishing Ruthie Henshall as Velma Kelly. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Civil War—With this musical, Frank Wildhorn—a man who has made a career out of pleasing crowds and underwhelming critics—has three shows running simultaneously on Broadway. (His other two are *The Scarlet Pimpernel* and *Jekyll & Hyde*.) He wrote the book with Gregory Boyd and Jack Murphy; Jerry Zaks did the staging. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theater, 246 W. 44th St. (239-6200).*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships and lets you come to your own conclusions. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. As Larry, Ciaran Hinds conveys well the weaknesses of a strong man. Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly, and Natasha Richardson splendidly balances coolness and passion, irony and pain. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heart-rending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Iceman Cometh—You all know that it is a long but riveting play about hopeless drunks in Harry Hope's saloon downtown—or even farther down, in hell—who survive on a mix of rotgut and pipe dreams, the opium of the messes. However well you may know *Iceman*, you must see this wondrous production, staged by Howard Davies with consummate artistry. The staging is splendidly pictorial and tirelessly resourceful, and the actors, including five repeaters from the London cast, perform this comic nightmare like an intoxicating dream. Kevin Spacey plays a Hickey who, by the time we meet him, is ice-cold, sinisterly charming, radiating a diabolic beauty. It is a performance to make every nonactor want to take up acting and every actor want to give up in despair. (Simon: 4/19/99.) $50–$100. Mon.–Fri. at 7, Sat. at 1 and 7. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band,

Festival
East Side Stories

This year's Lower East Side Festival of the Arts will feature everyone from the established (Arthur Miller) to the the uppity (Danny Hoch). The free, three-day performance marathon all happens at or around Theater for the New City between May 28 and May 30. Call 254-1109 for details.

EAT
OR THE NEW CITY

Photograph by Amnon Ben Nomis.

the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.-Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion in Winter—One of the iffy things a play can do is try too hard. That is precisely what James Goldman's 1966 play does. Dialogue should be witty; so every line is, or tries to be, an epigram. On the other hand, many of the lines really are funny, the audience is not patronized, and the actors are given plenty of chances to strut their stuff. As for the plot, it is ingenious and complex. We get the continuous machinations of England's Henry II; his queen and adversary, Eleanor of Aquitaine; and their three sons, each of whom covets the crown. Laurence Fishburne's Henry is good enough to erase memories of Peter O'Toole in the movie version but not good enough to efface Robert Preston in the play's premiere. (Could anyone?) Stockard Channing is sassily sparkly as Eleanor, but I recall Rosemary Harris's achieving as much with greater ease. The others are problematic. (Simon: 3/22/99.) $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

The Lonesome West—Martin McDonagh, author of *Beauty Queen of Leenane,* riffs on two of his favorite themes: cabin fever and family warfare (between brothers this time). $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Not About Nightingales—It is not often that a lost early work of a playwright is exhumed smelling like roses rather than of corpse. That, however, is the case of this remarkable fourth play by Tennessee Williams. The play shuttles between the prison block—where a number of diverse prisoners roister, quarrel, and struggle to survive under the draconian regime of a psychopathic prison warden, Boss Whalen—and the warden's office and waiting room. What he wrote here lends itself splendidly to both small and thunderously big performances—none bigger than Corin Redgrave's grotesque yet scary Boss Whalen. *Stupendous* is the word for Trevor Nunn's direction, the kind you see only a few times in a life of theatergoing. Even if you shun so-called depressing plays, you'd better catch this one, unless you want regrets for the rest of your days. (Simon: 3/15/99.) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Ten leads, twelve years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Ring Round the Moon—Jean Anouilh's 1950 comedy about two identical twins who woo the same woman. A cast of stalwarts, including Marian Seldes, Toby Stephens, and Frances Conroy, star; Gerald Gutierrez directs. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. Through 6/27. *Belasco Theatre, 111 W. 44th St. (239-6200).*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) *Party of Five's* Scott Wolf joins the cast beginning 5/28. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Laura Benanti plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Via Dolorosa—Does a playwright's holding forth in person for 90 minutes about journeying to Israel and the Gaza Strip sound like good theater? No? Guess again; you'll be riveted by this new drama. David Hare can observe, write, think, and also *act.* I could quote forever from a play—and it is a play, not a lec-

Photograph by Carol Rosegg.

Reopening Slap Shtick

The sound effects from 'The Phantom Menace' have nothing on those in 'Thwak,' that buggy variety show created by the kinetic (but unrelated) pair of Australians called the Umbilical Brothers. Their unlimited run begins May 25 at the Minetta Lane Theatre.

ture—whose every other line is quotable. But you must hear it from Hare, in what he calls a monologue "ideally to be performed by its author." Ideally performed it is: with controlled flourishes, sparing but effective scenery, searching light effects, and subtle direction. (Simon: 3/29/99.) $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Fri at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/30. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

You're a Good Man, Charlie Brown—This revival is a curious hybrid, half delightful, half letdown. Clearly, if an adult cast of six is to animate a half-dozen popular cartoon figures, they have to be expert performers as well as something even more important: able to dig up the buried child (or dog) in themselves. Three cast members can; three fail. Clark Gesner's music and lyrics never rise above the functional, but at least they are that. The book is better, thanks to the original "Peanuts" vendor, Charles Schulz. Michael Mayer's direction tirelessly whips these ex-drawings into exciting life. Kristin Chenoweth, as Sally Brown, is something you won't often encounter: perfection. (Simon: 2/15/99.) $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 6. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Opening Latecomers

All plays have their casting challenges, but *East Is East*, opening May 25 at the Manhattan Theatre Club, posed problems of a rare sort. Ayub Kahn-Din's debut drama—a pleasure, by the way, which hours later still picks away at the margins of your imagination—ideally requires South Asian actors in nine of its eleven roles, and even in this miracle of mongrel cities, that's a tall order. No matter: Scott Elliott, the director, was determined to get as authentic-looking an ensemble as possible for this play, which focuses on the conflicts between a traditional Pakistani father, his English wife, and their six children. And so the search began: With advertisements in the New York–based *Pakistani Post*. With phone calls to the London office of Merchant Ivory. With calls to the people who did *Chutney Popcorn*, which just premiered at the Los Angeles Independent Film Festival. No luck. Eventually, through a combination of ads placed in *Backstage* and an APB sent to the nation's agents, the family came together, but with one critical exception: the father. The casting directors tried Roshan Seth, the famous Indian actor who starred in *Mississippi Masala*, but he couldn't get a green card issued in time. They also tried the 5,600-actor database of the Nontraditional Casting Project, but the computer spat back a discouraging number of prospects: nine. Then someone in the office of the New Group, a co-producer of the show, proposed that Elliott audition Edward A. Hajj (pictured, left, with Jenny Sterlin and Ajay Mehta), a Lebanese-American who was doing volunteer work for the theater company and had never acted professionally. Everyone loved him. With this play, he and eight other actors in the show will be getting their Actor's Equity cards. "Now," says Hajj, "I need to find an agent. Someone who'll take a chance on a guy who doesn't have a lengthy résumé—and who doesn't look like Mel Gibson."

JENNIFER SENIOR

Off Broadway

Previews and Openings

After the Rain—Segei Belbel's new comedy about the intersection of office and sexual politics, to the extent that the two are discernible. $25–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 6/2 opening. *Theatre Four, 424 W. 55th St. (239-6200).*

East Is East—Ayub Kahn-Din's debut play about the tensions in a large London family helmed by a traditional Pakistani father and a liberal English mother. Directed by Scott Elliott. $50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 5/25 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $35. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed. and Sun. at 2. Previews begin 5/29 for a 6/10 opening. *Playhouse 91, 316 E. 91st St. (831-2000).*

Gemini—A Mark Brokaw–directed revival of the peppery 1977 comedy by Alberto Innaurato, about the denizens of an Italian neighborhood in South Philadelphia. $10–$45. Tues., Thurs., and Fri. at 8, Wed. at 2 and 7, Sat. at 2 and 8, Sun. at 3. Previews begin 6/26 for a 6/16 opening. *Second Stage Theatre, 307 W. 43rd St. (246-4422).*

Goodnight Children Everywhere—Five years after they were separated and evacuated from London for their safety, four siblings try to cope with their lost adolescence and reconstruct their lives in the confusing aftermath of World War II. Written and directed by Richard Nelson. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. In previews for a 5/26 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Hurrah at Last—A new play by Richard Greenberg about one of his favorite (and most expertly handled) subjects: a tormented writer. Starring Peter Frechette; directed by David Warren. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 6/3 opening. *Gramercy Theatre, 127 E. 23rd St. (719-1300).*

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works, featuring his songs. Starring Twiggy and Harry Groener. $45–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. In previews for a 6/10 opening. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

La Terrasse—Jean-Claude Carrière's comedy about a couple's vain attempts to break up while simultaneously attempting to lease their apartment. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. In previews for a 6/8 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Tartuffe/Twelfth Night—The Acting Company presents the Molière farce and Shakespeare comedy in rotating repertory. $25–$35. Showtimes vary; call for details. *Playhouse at St. Clement's, 423 W. 46th St. (279-4200).*

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Now Playing

Ancestral Voices—Another family story by A. R. Gurney at Lincoln Center, playing on the dark nights of *Far East*. With a splendid cast, including David Aaron Baker, Elizabeth Wilson, Linda Emond, and Donald Moffat. $45. Sun. at 7:30, Mon. at 8. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theatre, 150 W. 65th St. (239-6200).*

The Author's Voice/Imagining Brad—*See Simon, page 99.* One-acts by Richard Greenberg and Peter Hedges, respectively. The first is about a novelist of dubious talent; the second, about an eccentric friendship that develops between two women who meet at church. The Drama Dept. presents. $12. Tues.–Sat. at 8. Through 5/29 only. *Greenwich House Theater, 27 Barrow St. (541-8441).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Cider House Rules, Part I: Here in St. Cloud's—The first part of Peter Parnell's ambitious adaptation of the John Irving novel, conceived and directed by Tom Hulce and Jane Jones. Josh Hamilton plays Homer Wells, the orphan who never gets adopted; Colm Meaney plays Dr. Wilbur Larch, the orphanage director and part-time abortionist who cares for him. $39–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Through 6/5. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank

Photograph by Joan Marcus.

and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dreaming in Cuban—Two solo pieces conceived and directed by Wynn Handman about young Latinos grappling with their identities. Performed by Eileen Galindo and Michael John Carcés. Rum drinks and classic Cuban food will be served. $25–$30. Mon, and Wed.–Fri. at 7:30, Sat. at 1:30 and 7:30, Sun. at 2:30. Through 6/13. *American Place Theatre, 111 W. 46th St. (239-6200).*

Drowning in Euphoria—On the anniversary of her aunt's drowning, a young woman returns to her New England beach house to confront her cousins, uncle, and lover. By Liza Lentini. $25. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (279-4200).*

Fables in Slang—A Ragtime Revue—A new musical based on the writings of social satirist George Ade; with music by Irving Berlin, Scott Joplin, Bert Williams, and others. Presented by Melting Pot Theatre. $25–$35. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/29. *Theater 3, 311 W. 43rd St. (279-4200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Girls Town—The adventures of orphan Rusty Morgan, as seen in the Mamie Van Doren cult screen pic. $20–$35. Tues.–Fri. at 8, Sat. at 8 and 11, Sun. at 3 and 7. *Actor's Playhouse, 100 Seventh Ave. So. (239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, bizarre rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the music and lyrics. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Julia De Burgos, Child of the Water—Carmen Rivera's new play about the Puerto Rican poet and political activist, who died at 39 on the streets of Spanish Harlem. $20. In English: Wed.–Fri. at 8. In Spanish: Sat. at 2 and 8, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Killer Joe—A new cast of television and movie types reinvigorates Tracy Letts's play about gore and dysfunctional ugliness in a Texas trailer park. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 5. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Mineola Twins—This is neither top- nor bottom-drawer Paula Vogel. It is the story of how the twins Myrna (conventional, bourgeois, reactionary) and Myra (rebellious, promiscuous, radical) fared through the Eisenhower, Nixon, and Bush eras. Vogel writes farce here, and the jokes come thick and fast. Many of the gags are recycled or ersatz, but some manage to squeeze fresh laughs out of old fallacies. As the twins, Swoosie Kurtz lets her exemplary facial play, timing, inflection, and body language perform double miracles in antipodal roles. (Simon: 3/1/99.) $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

Onstage
We Have It Coming

To have audiences gnawing from the palm of her hand, Ruthie Henshall doesn't even need to rouge her knees or roll her stockings down—she just needs to step out onstage. (Don't believe it? Ask the fella sitting next to you.) The British star joins the cast of 'Chicago' this Tuesday, May 25, as Velma Kelly.

Molloy—An adaptation of Beckett's novel of the same name, with Irish actor Conor Lovett in the lead role. $30–$35. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. Through 5/30. *Irish Arts Center, 553 W. 51st St. (581-4125).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $47.50. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Savion Glover/Downtown—The soft-shoe-shufflin' wunderkind is back. No two performances are alike, a variety of guests swings through, and the NYOTs (Not Your Ordinary Tappers) provide valiant assistance. $25–$50. Mon.–Fri. at 8, Sat. at 6 and 10. Through 6/19. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Cathtilian lithp geth a tuneful thong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

The Shadow of a Gunman—A revival of Sean O'Casey's love story about a young woman who mistakes a penniless poet for a gunman on the lam. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 5/30. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Snakebit—This is a small, well-made play. In a Hollywood home he is forced to vacate, a young social worker hosts visitors from New York: an ambitious actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The actor-author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. (Simon: 3/22/99.) $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Tennessee Williams Remembered—Eli Wallach and Anne Jackson reminisce about their special friendship with the famous playwright. $45. Wed. at 2:30 and 8, Thurs. and Fri. at 8, Sat. at 3 and 7, Sun. at 4. *ArcLight Theatre, 152 W. 71st St. (307-4100).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

This Lime Tree Bower—*See Simon, page 99.* Three men on a misadventure Conor McPherson–style. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 6/6. *Primary Stages, 354 W. 45th St. (333-4052).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

2.5 Minute Ride—Lisa Kron's one-woman show juxtaposing a trip to Auschwitz with her family's annual pilgrimage to an Ohio amusement park. Mark Brokaw directs. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 6/13. *Public Theater, 425 Lafayette St. (239-6200).*

Vicki Sue Robinson . . . Behind the Beat—A bio-musical starring the disco diva; may she turn the beat around. $40. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. Through 5/30. *Kaufman Theatre, 534 W. 42nd St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. For this play alone, Edson should be handed the Harvard English department, along with her Pulitzer Prize. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Photograph by Catherine Ashmore.

Off-Off Broadway

Brave Brood—A woman tries to rescue a group of lost souls on the streets; moral complications and horror follow. Written by Robert O'Hara. $12. Wed.–Sun. at 8. *Present Company Theatorium, 198 Stanton St. (420-8877).*

A Creature Craving—Stephen Kelleher's new comedy about a man who decides to have his body cosmetically altered to impress the woman he's marrying. Starring Mary Vreeland, who originated the role of Lydia in *Children of a Lesser God.* $12. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 8. Through 6/6. *Bank Street Theatre, 155 Bank St. (591-0564).*

Delicious Vaudeville—Contortionists, musicians, and other circusy things, all in a downtown vein. $12. Mon. and Tues at 8, Fri. and Sat. at 10. *Present Company Theatorium, 198 Stanton St. (420-8877).*

Funbox—An interactive, "sensory" theater work from Faux-Real Theatre Company, incorporating text, movement, sound, and light. $14. Thurs.-Sun. at 8. *Piano Store, 158 Ludlow St. (353-6935).*

Henry V—As interpreted by actor turned director Alexander Harrington. $12. Thurs.–Sat. at 7, Sun. at 2. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

I Got Lost I—The Dean Street Field of Operation presents its latest fusion of Butoh, the classics, and "commedia" to tell the story of a necromancer. $12. Wed.–Fri. at 7:30, Sat. at 7:30 and 10:30. Through 5/29. *P.S. 122, 150 First Ave. (477-5288).*

Jodie's Body—Aviva Jane Carlin's acclaimed one-woman show about art, femininity, and South Africa. $35. Sat. at 9:30, Sun. at 2, Mon. and Tues. at 8. *ArcLight Theatre, 152 W. 71st St. (595-0355).*

Las Horas de Belén—A Book of Hours—A bilingual, bicultural work from Mabou Mines. Catherine Sasanov's poems are translated into Spanish, set to music, and performed by Jesusa Rodrìguez and Latin American composer Liliana Felipe. $20. Thurs.–Sun. at 8. Through 5/30. *P.S. 122, 150 First Ave. (477-5288).*

Marathon '99—Ensemble Studio Theatre's annual spring salad of new and daring one-acts from established and emerging playwrights. $15. Mon. and Wed.–Sat. at 7:30, Sun. at 3. *Ensemble Studio Theatre, 549 W. 52nd St. (247-4982).*

A Midsummer Night's Dream—Reimagined as a piece about opening-night jitteriness in the theater. Presented by Moonwork Theater Company. $10. Wed.–Sat. at 8, Sun. at 3 and 8. Through 6/6. *Connelly Theatre, 220 E. 4th St. (279-4200).*

Monday Night Magic—Internationally known magicians munch on glass, yank rabbits from hats, etc. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Offending the Audience—Handke's provocative attack on the theater, as interpreted by the Bat Theater Company. $10. Fri. and Sat. at 10. Through 6/26. *Flea Theatre, 41 White St. (226-0051).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed. at 3 and 8:30, Sat. at 5 and 8:30, Sun. at 2. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

Wayward Son—Brian Fraley's play about male hustlers, with a cast of Off–Off Broadway recognizables. $15. Wed.–Sun. at 8. Through 6/6. *Center Stage, 48 W. 21st St. (929-2228).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Leonard *continued from page 104*

so-so plays, re-created herself in *An Unfinished Woman, Pentimento,* and *Scoundrel Time.* (That in these memoirs she didn't exactly tell the truth shouldn't come as a shock to readers of *Speak, Memory; Six Crises; Making It;* Casanova; and Ben Franklin. Like most writers, she cut her conscience to fit her literary ambitions.) What we get, besides a corrective to that amnesia about the blacklist that permitted an Oscar to celebrate an Elia Kazan, is domestic violence dressed up as grand passion. We may choose to wallow in their bedroom lives as something dreamy and doomed. But really, one promiscuous drunk found another to reciprocate. As their lips locked, so did their wounds.

OKAY, I'LL SAY IT: **The Passion of Ayn Rand** (Sunday, May 30; 8 to 10 P.M.; Showtime) is as delicious as it is dumbfounding, as mirthful as it is misbegotten. That the Russian-émigré philosopher (of "Objectivism") and novelist (of claptrap) should fall in soulful lust for her most devoted male student—25 years her junior but equally capable of rationalizing absolutely any behavior at all that suited his urgent needs and career aspirations—and that they should secure the consent of their bewildered spouses for them to meet each week for an afternoon of orgasmic ecstasy, while she is otherwise writing *Atlas Shrugged* and he is simultaneously psychologizing lovely losers about their self-esteem and lecturing the brain-dead on transcendental selfishness, should come as no surprise. Why expect either Ayn Rand, a.k.a. Alice Rosenbaum, or Nathaniel Branden, "my intellectual heir," to be any less self-indulgent or self-justifying than any other bunch of goat-faced Bolsheviks, Village bohemians, *Partisan Review*ers, polymorphous perverts, beatniks, or Brat Packers? Heavy typing! Kinky sex! Free love! Free enterprise!

What does surprise is that a production company should decide to tell this story from the point of view of Barbara Branden, who lost her husband first to the philosopher and then to one of the lovely losers. (Naturally, Nathaniel comes off looking like a pompous jerk.) And what astounds is that Helen Mirren should have agreed to star—to vamp!—as Rand. (She darkens her eyes and hair, waves her cigarette holder like a wizard's wand, and coarsens her whole body to burrow into intimate chats like a white mole into a potato bin.) Never mind Eric Stoltz as Nathaniel, with his oddly inchoate arrogance, his weedy grandiosity. Never mind Julie Delpy as his young wife, Barbara, who "degrades" him by actually contemplating an affair of her own. Never even mind Peter Fonda, who, as Rand's hapless, heavy-drinking husband, Frank O'Connor, takes everything lying down, a lapsed helix of recumbent DNA. Mirren's the shameless marvel: sacred monster, dippy diva, Serpent of the Volga, Invisible Hand of the Erotics Trade.

Except that she was an atheist, I'd almost expect Ayn Rand to make a comeback in today's giddy market even after having been so memorably hooted at in essays by Whittaker Chambers, in *National Review,* and by Nora Ephron, in the New York *Times.* But she's never been so risible as in this TV movie, and I wonder if it even knows how much subversive fun it's made of her.

MAYBE, WITH THE RESURGENCE OF CREationism, we actually need another **Inherit the Wind** (Saturday, May 29; 8 to 10 P.M.; Showtime). I've seen it so often on one or another school stage, with generation after generation of idealistic kids hamming it up in the service of scientific truth, that I've become an agnostic about theater itself.

To save space, let's use the real names instead of those dreamed up for Broadway by co-playwrights Jerome Lawrence and Robert E. Lee. Once again, in Tennessee in 1925, the biology teacher John Scopes goes on trial for teaching evolution instead of the Bible. Once again, he will be prosecuted by William Jennings Bryan, defended by Clarence Darrow, and scribbled about for a Baltimore newspaper by H. L. Mencken. Except this Bryan is played by George C. Scott, who improves on Fredric March in the 1960 Stanley Kramer movie version; Darrow by Jack Lemmon, who is as folksy as Spencer Tracy was; and Mencken by Beau Bridges, who is as unlikely as Gene Kelly was.

Inherit the Wind was thrilling 40 years ago if you were very young, reasonably well educated, and inclined, as I was, to hero-worship Clarence Darrow. It seems a trifle crude today, after such an excess of courtroom dramas that you'd think mankind evolved by litigation. And it still suffers from the odd ambiguity at its conclusion. So Bryan has collapsed after Darrow's masterly cross-examination. And Mencken chooses to gloat, as we'd expect. And Darrow then turns on Mencken and roughs him up rhetorically. All of a sudden, instead of censorship and superstition, cynicism becomes the villain. This, as in the equally abrupt turning of the worm in Herman Wouk's *The Caine Mutiny Court Martial,* is a typical fifties Broadway cop-out. ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

art

Byron Kim...Jacci Den Hartog

Galleries

Solos

Madison Avenue and Vicinity

Victoria Adams—Paintings of imaginary landscapes inspired by works of seventeenth-century Dutch artists and nineteenth-century European and American artists; through 7/2. Winston Wächter, 39 E. 78th St. (327-2526).

Joseph Beuys—Bronze sculptures and works on paper; through 7/9. Werner, 21 E. 67th St. (988-1623).

Alfredo Castañeda—Thirty recent paintings and drawings on the theme of what the Mexican surrealist calls "multiple selves and collective identities"; through 6/26. Martin, 23 E. 23rd St. (288-2213).

Charles Henri Ford—Books, periodicals, and "poem posters" created, written, and/or published between 1929 and 1969 by the Mississippi-born writer and artist who was the editor and publisher of *View*, the influential art and literary magazine of the forties, and has lived and worked in New York since 1934; through 7/2. Ubu, 16 E. 78th St. (794-4444).

Per Kirkeby—Recent paintings by the Danish artist; through 6/11. Knoedler, 19 E. 70th St. (794-0550).

Jennifer Lee/Maureen McQuillan—New stoneware vessels/Black-and-white drawings in printer's ink on resin coated paper. Through 6/11. Graham, 1014 Madison Ave. (535-5767).

Jorge Michel—A selection of carved wood sculptures by the Argentine artist (1925–1991); through 6/30. CDS, 76 E. 79th St. (772-9555).

Cy Twombly/John Lees—A selection of prints and drawings from the fifties through the seventies/Small-scale works on paper. Through 6/12. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

57th Street Area

Carlos Alfonzo—Paintings, works on paper, and sculptures whose images refer to the late artist's life and his religion, Santeria; through 6/30. Adams, 41 W. 57th St. (644-5665).

Eric Fischl—Recent portraits of the artist's friends, among them his dealer Mary Boone, the artist April Gornik (who is also Fischl's wife), the actor Steve Martin, and the sculptor Bryan Hunt; through 6/26. Boone, 745 Fifth Ave. (752-2929).

Yishai Jusidman—Recent paintings that depict full-figure, individual portraits of patients from a mental hospital in Mexico City; through 6/19. Barquet, 41 E. 57th St. (644-9090).

Tomás Sánchez—New paintings and works on paper depicting lush tropical landscapes; through 6/26. Marlborough, 40 W. 57th St. (541-4900).

Sean Scully—Recent monumental paintings and works on paper, through 6/11, at Lelong, 20 W. 57th St. (315-04770) and Danese, 41 E. 57th St. (223-2227).

Serse—Graphite drawings of imaginary landscapes; through 6/30. Mathes, 41 E. 57th St. (752-5135).

SoHo and TriBeCa

Sara Garden Armstrong—Large-scale drawings inspired by the rocks of the Brittany coast and by lines left by the tides of the Atlantic Ocean on the Long Island shoreline; through 6/30. Gibson, 568 Broadway (925-1192).

Photography

Bird Man

Not just your usual nature shots, Jean-Luc Mylayne's extraordinary images of birds reveal not only the creatures' habits and patterns but the bond of trust Mylayne forms with his subjects. At Barbara Gladstone Gallery, 515 West 24th Street; through June 25.

Ashley Bickerton—Recent paintings that depict dysfunctional characters, Stone Age natives, and sophisticated monkeys in a place that time forgot; through 7/30. Sonnabend, 420 W. Broadway (966-6160).

Kellyanne Burns—Abstract paintings; through 6/12. M-13, 72 Greene St. (925-3007).

Helmut Dorner—New paintings; through 6/26. Alexander, 59 Wooster St. (925-4338).

Tracey Emin—Large-scale sculptures, drawings, neon pieces, video, and a quilt by the English artist, whose subject matter is her own life; through 6/19. Lehmann Maupin, 39 Greene St. (965-0753).

Julie Evans—Abstract paintings whose skinlike surfaces incorporate block-printed dots; through 6/26. Pelavin, 13 Jay St. (925-9424).

Harmony Hammond—Recent small-scale paintings; through 6/26. Goldstein, 39 Wooster St. (431-0314).

Michael Joo—Sculptures that engage the potential of various materials, images, and substances in a chain of associations; through 6/26. Kern, 558 Broadway (965-1706).

Guillermo Kuitca—New paintings whose imagery is based on the architecture of public places and representational systems like mapping and charting; through 6/12. Sperone Westwater, 142 Greene St. (431-3685).

George Maciunas—An exhibition commemorating the early days of SoHo through documents relating to and objects created by the Fluxus artist drawn from the archives of the filmmaker Jonas Mekas; through 6/26. Inglett, 100 Wooster St. (343-0573).

Virgil Marti—A mixed-media installation featuring ink-on-paper wallcoverings, mylar wallpaper, and ink on Plexiglas mirrors; through 6/12. Solomon, 172 Mercer St. (941-5777).

Antoine Pevsner—120 drawings made by the Russian Constructivist sculptor between 1912 and 1956; through 7/10. Blum, 99 Wooster St. (343-0441).

Yvonne Puffer—Large-scale graphite drawings of trees executed directly on the gallery's walls; through 6/26. Roeder, 545 Broadway (925-6098).

Philip Riley/Patrick Weisel—Recent paintings and drawings of geometric structures by both; through 6/19. Hartnett-Murray, 59 Franklin St. (965-8692).

Philip Taaffe—New paintings that depict images from nature; through 6/19. Gagosian, 136 Wooster St. (228-2828).

Chelsea

William Anastasi—Automatic drawings from the series "Subway Drawings," "Blind Drawings," and "Abandoned Paintings" executed at various sites by the artist with his eyes closed; through 6/19. Tantunz, 508 W. 26th St. (633-0110).

Günter Brus—Drawings from the eighties and nineties by a founding member of Viennese Actionism; through 6/19. Gasser & Grunert, 524 W. 19th St. (807-9494).

Rachel Harrison—New large-scale sculptures incorporating photography; through 6/19. Greene Naftali, 526 W. 26th St. (463-7770).

Katsumi Hayakawa—Large-scale monochromatic paintings; through 6/25. Silverstein, 520 W. 21st St. (929-4300).

Liz Larner—Recent sculptures and reliefs; through 6/19. 303, 525 W. 22nd St. (255-1121).

Robert Miller/Jacci Den Hartog—Paintings on canvas and paper that depict the shape of a Tibetan bowl used in ritualistic ceremonies/Sculptural works in poured polyurethane and hydrocal that suggest landscapes in transformation. Through 6/26. Klagsbrun, 526 W. 26th St. (243-3335).

Tracey Moffatt—Nineteen photogravures that depict an erotic Victorian narrative involving two female characters; through 6/25. Morris, 465 W. 23rd St. (727-2753).

Shirin Neshat—A video-and-sound installation that continues the artist's exploration of the social, political, and psychological dimensions of women's experience in contemporary Islamic societies; through 6/19. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Gay Outlaw/Charles Goldman—New sculptures and objects by both; through 6/19. RARE, 435 W. 14th St. (645-5591).

Michelangelo Pistoletto—New and earlier sculpture

Photograph courtesy of Barbara Gladstone.

and other works by the Arte Povera artist; through 6/19. Protetch, 511 W. 22nd St. (633-6999).

Pauline Stella Sanchez—Installations of drawings, sculpture, and digital imagery; through 6/26. Cristinerose, 529 W. 20th St. (206-0297).

Christian Schumann—New large-scale paintings; through 6/12. Postmasters, 459 W. 19th St. (727-3323).

Tony Smith—An installation of two 1968 sculptures, *Stinger* and *Trap,* and drawings related to both; through 6/30. Cooper, 534 W. 21st St. (255-1105).

Terry Winters—New large-scale paintings and hand-colored woodcuts; through 6/25. Marks, 522 W. 22nd St. (243-0200).

Hiro Yamagata—Recent paintings of human lips transformed into sexual landscapes; through 6/25. Marlborough, 211 W. 19th St. (463-8634).

Group Shows

Madison Avenue and Vicinity

Shapolsky—152 E. 65th St. (452-1094). Works by Latin American masters Celis, Fernandez, Seguí, Vigas; through 6/5.

Wildenstein—19 E. 64th St. (879-0500). "Snow Scenes," paintings and photographs Brandt, Callahan, Monet, Seurat, Stieglitz; through 7/30.

57th Street Area

Yoshii—20 W. 57th St. (265-8876). "Petits Format," small-scale twentieth-century works by Arp, Basquiat, Calder, Kahlo, Lichtenstein, Matisse, Oldenburg, Picasso, Torres-Garcia, others; through 6/19.

SoHo and TriBeCa

Exit Art—548 Broadway (966-7745). "The Stroke," paintings by contemporary stars Bleckner, Dunham, Gallagher, McClelland, Marshal, Murray, Pittman, Reed, Sikander; through 7/2.

Fung—537 Broadway (334-6242). A reconstruction of Gordon Matta-Clark's "Infraform" architectural cutting with wall drawings by Barry, LeWitt, and Huebler; through 6/19.

Swiss Institute—495 Broadway (925-2040). Drawings and works on paper by Bourgeois, Oppenheim, Weber; through 7/3.

Taylor TZ 'Art—470 Broome St. (966-9059). The Observatorium, a group of three artists from the Netherlands, exhibits solicited proposals by 30 different artists for a secluded meditative haven in New York Harbor; through 6/20.

Thread Waxing Space—476 Broadway (966-9520). "After the Gold Rush," with works by Los Angeles–based artists Brooke, Burdin, Hansen, Lutz, Min, Tse; through 7/1.

Chelsea

Kreps—529 W. 20th St. (741-8849). "Memes," new sculptures and drawings by Crocket, Danluck, La Verdiere, Myoda; through 6/16.

Wessel + O'Connor—242 W. 26th St. (242-8811). Works by the nineteenth-century master painter Michallon, with paintings by three of his Beaux Arts students, Cromwell, Sargeant, and Steeruwitz; through 6/19.

White Columns—320 W. 13th St. (924-4212). New works by Kirchner, Levy, Mesa-Pelly, Parr, Rapson, Taylor, others; through 6/20.

Other

Pier Show 7—141 Beard St., Brooklyn (718-596-2507). Works by over 250 artists in various media displayed in the Brooklyn Waterfront Artists Coalition's annual show; through 5/30.

Photography

Merry Alpern—Recent photographs from the photographer's "Shopping" series, taken with a miniature surveillance camera; through 7/1. Benrubi, 52 E. 76th St. (517-3766).

Sasha Bezzubov/August Sander—Photographs of middle-class Western tourists in developing countries/Photographic portraits taken in Weimar, Germany. Through 7/20. Mann, 210 Eleventh Ave. (570-1223).

Leah Demchick/"Audrey Style"—Color photographs of India/Portraits of Audrey Hepburn by Beaton, Halsman, Seymour, Stern, Stock, others. Through 6/12. Staley-Wise, 560 Broadway (966-6223).

Willie Doherty—New photographs and a video installation by the Irish artist; through 6/12. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Gianni Berengo Gardin/Martin Roberts—Works by the famous Italian photographer/Photographs of antique New York storefronts. Through 6/19. Leica, 670 Broadway (777-3051).

Frank Gohlke/Stuart Klipper—A photographic meditation on the life and length of the Sudbury River in Massachusetts/Panoramas of polar regions. Through 6/30. Dorsky, 379 W. Broadway (966-6170).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Newman's Gift: Sixty Years of Photography," a retrospective that spans Arnold Newman's 60-year career, including his intimate portraits of Picasso, Capote, Cartier-Bresson, others; through 6/6.

Klotz—22 E. 72nd St. (327-2211). "Down From Up," photographs executed with elevated cameras; through 7/9.

Marks—522 W. 22nd St. (243-0200). Photographs of the suburban United States from 1968–1978 by iconic American photographers Adams, Owens, Wessel; through 7/16.

Tim Maul—25 cibachrome prints of photographs taken during the last ten years in hotels; through 6/12. Tonkonow, 601 W. 26th St. (255-8450).

Andrea Modica—Recent platinum-palladium prints; through 6/26. Houk, 745 Fifth Ave. (750-7070).

Tina Modotti and Edward Weston—Images from the photographers' 1920s documentary collaboration in Mexico; through 7/17. Throckmorton, 153 E. 61st St. (223-1059).

William Mortensen—Vintage photographs by a former rival of Ansel Adams and Edward Weston, whose controversial Mortensen School of Photographs and book *Monsters and Madonnas* profoundly aggravated mainstream mid-twentieth-century photography; through 6/26. Ricco/Maresca, 529 W. 20th St. (627-4819).

Installation

A Not-Very-Clean, Well-lighted Place

Things were getting down to the wire. The opening for "Whitney Philip Morris: Wall Drawings by Byron Kim" (120 Park Avenue; through July 16) was just weeks away, and Kim was still undecided about how he'd transform the museum's exhibition space. Worse yet, he'd hoped—indeed, planned—*not* to have an idea. "Often when you walk into a solo-project exhibition, it's too stiffly professional. There may not even be an idea there, but it's finished. And I'm perfectly capable of making that kind of mistake," says Kim, who is best known for his sagging, rubber-enhanced "Belly" paintings, and "Skin" paintings, monochromatic canvases painted in various skin tones. But now, the very idea of not having an idea was driving him crazy. He began keeping a journal for the first time in his life. He ruminated on the nuances of gray. He contemplated empty rooms. And then he dwelled on the site itself, its corporate nature, and the filth that is so specific to New York City. "I thought, I'll get the grime of the city and put it on the walls of this clean corporate space," Kim says. But, as he quickly discovered, collecting grime isn't easy. So he persuaded a custodian to give him the contents of all of the vacuum cleaners used on the Philip Morris Company building's own floors. He mixed them with water. Voilà—watercolor replete with red-and-blue carpet hairs, cigarette butts, gum wrappers, human hair, and dust. "I only had a limited amount, so I had to keep it, and it began to smell," recalls the artist, who nonetheless used the grayish medium to create three monumental wall drawings: *How Big the Moon* (below), reminiscent of paintings by Brice Marden and Richard Long; *Two Corners,* a "triptych" borrowing the look of works by Pat Steir and Ross Bleckner; and *Wall Drawing,* the only representational image (of a brick wall) and an aesthetic nod to the artists Toba Khedoori and Martin Wong. "I kept a list of people's names whose work influenced me as I was developing the pieces, and it became absurdly long," says Byron, who even counts Martha Stewart, whom he's come across while channel-surfing, among his muses. Martha Stewart? "I can imagine her saying, 'Okay, now take the dust out of your vacuum cleaner and add water, and we're going to make something beautiful out of dirt.' "

Edith Newhall

Photograph courtesy of the Whitney Museum of American Art.

Jean-Luc Mylayne/Jan Dibbets—A survey of the artist's photographs from the past twenty years that document the daily habits of birds/Photographs depicting images of a landscape or cityscape as seen through a silhouetted window frame. Through 6/25. Gladstone, 515 W. 24th St. (206-9300).

Arnold Newman—Vintage and color photographs by the famed "environmental portraitist"; through 6/19. Greenberg, 120 Wooster St. (334-0010).

Cindy Sherman—New black-and-white photographs that depict harsh sexual imagery; through 6/26. Metro Pictures, 519 W. 24th St. (206-7100).

John Szarkowski/Dieter Appelt—Recent black-and-white landscape photographs by the artist and critic who directed MOMA's department of photography for three decades/New photographs from which the German artist is conspicuously absent. Through 6/12. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Witkin—415 W. Broadway (925-5510). "Clothes Off," photographs ranging from Andre Kertesz's distorted nudes to Edward Muybridge's motion photographs of a nude man on a horse, with works by Alvarez Bravo, Boubat, Ronis, Weston, others; through 7/2.

Museums

American Craft Museum—"Stop Asking, We Exist: 25 Contemporary African-American Craft Artists"; through 8/8. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 6/27. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 8/29. 725 Park Ave., at 70th St. (517-ASIA); Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Brooklyn Museum of Art—"Impressionists in Winter." Paintings of winter scenes by Monet, Renoir, Pissarro, Sisley, Caillebotte, and Gauguin; 5/28–8/29. . . . "Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; through 8/15. . . . "Working in Brooklyn: Domestic Transformations." Works by the Brooklyn-based artists Ann Agee, Ron Baron, Jean Blackburn, and Andy Yoder; through 6/13. . . . "A Voice of Conscience: The Prints of Jack Levine." Sixty-nine prints by the New York artist that have never been shown together; through 6/20. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"The Huguenot Legacy: English Silver 1680–1760." Examples of silver produced by Huguenot silversmiths working in London in the seventeenth and eighteenth centuries, from the collection of Alan and Simone Hartman; through 8/8. . . . "Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. 2 E. 91st St. (849-8300); Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Códices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3.*" The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566); Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Drawn From Artists' Collections." Drawings from the collections of Georg Baselitz, Eric Fischl, Helen Frankenthaler, Helen and Brice Marden, and other artists; through 6/12. 35 Wooster St. (219-2166); Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

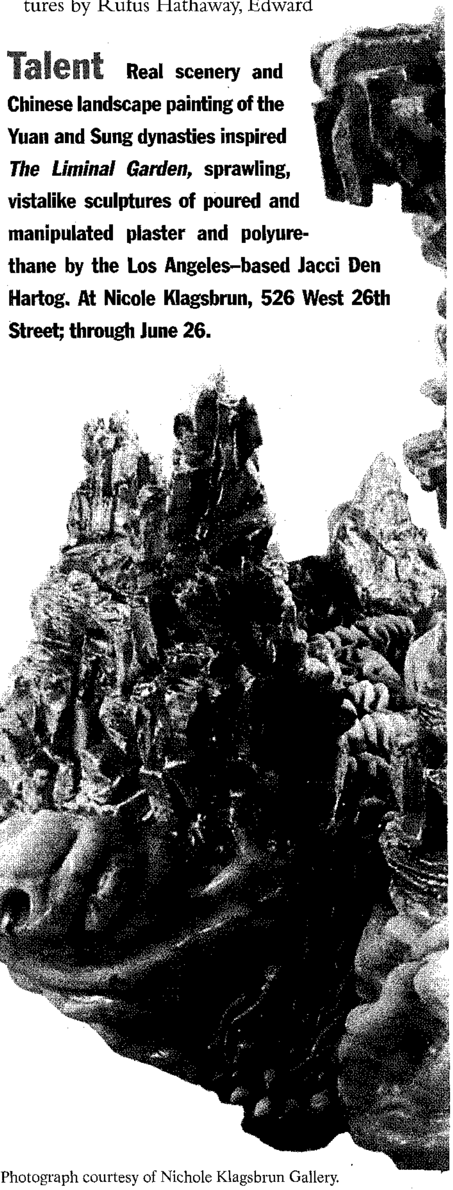
Frick Collection—""The Medieval Housebook: A Fifteenth-Century View of Life." The first American exhibition of the legendary illustrated book offering a view of life in a princely court at the end of the late Middle Ages; through 7/25. . . . "From the National Gallery of Art to the Frick Collection: Manet's *The Dead Toreador* and *The Bullfight*—Fragments of a Lost Salon Painting Reunited." The first exhibition of two fragments of a painting that was originally titled *Incident in a Bullfight* and was cut into pieces by the artist after he exhibited it at the Paris Salon in 1864; through 8/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"When Time Began to Rant and Rage: Figurative Painting From Twentieth-Century Ireland." Paintings from public and private collections in Ireland, by Sir John Lavery, Paul Henry, Jack B. Yeats, Mary Swanzy, and others; through 7/24. New York University, 100 Washington Square East (998-6780); Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Jewish Museum—"Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. . . . "Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Gustave Moreau: Between Epic and Dream." A retrospective of paintings, watercolors, and drawings by the French Symbolist painter (1826–1898); 6/1–8/22. . . . "Cézanne to Van Gogh: The Collection of Doctor Gachet." Works by Van Gogh, Cézanne, Pissarro, Renoir, Sisley, and others that were originally in the collection of Dr. Paul-Ferdinand Gache (1828–1909), among them some 50 paintings and drawings that have never before been lent by the Musée d'Orsay, Paris; through 8/15. . . . "Prayer Book for a Queen: The Hours of Jeanne d'Evreux." A display of the pages from the medieval prayer book, whose depictions of the Christmas and Easter stories and the life of the crusader king Saint Louis are among the most evocative paintings of the Gothic era; through 8/29. . . . "Devotions and Diversions: Prints and Books From the Late Middle Ages in Northern Europe"; through 8/29. . . . "Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Giorgio Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . "Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/2000. . . . "The Treasury of Saint Francis of Assisi." Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths' works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . "Mirror of the Medieval World." Jewelry, manuscripts, sculptures, and other works acquired by the museum since 1977; through 7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward

Talent **Real scenery and Chinese landscape painting of the Yuan and Sung dynasties inspired *The Liminal Garden,* sprawling, vistalike sculptures of poured and manipulated plaster and polyurethane by the Los Angeles–based Jacci Den Hartog. At Nicole Klagsbrun, 526 West 26th Street; through June 26.**



Photograph courtesy of Nichole Klagsbrun Gallery.

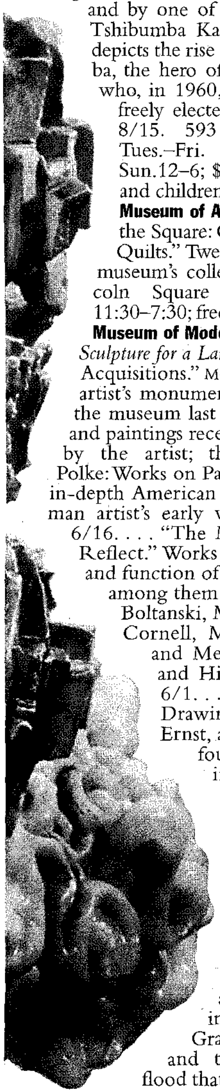
Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Hicks, Joshua Johnson, Ammi Phillips, and others working within naïve and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; 6/1–9/19. . . . "Picasso: Painter and Sculptor in Clay." A survey of the artist's ceramic sculptures; through 6/6. . . . "Late-16th Century to Early-19th Century Indian Drawings"; through 7/5. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

El Museo del Barrio—"Cinema Kinesis." A life-size motorized pop-up movie theater by Uruguayan artist Marta Chilindrón; through 6/30. . . . "The S-Files." Works by 23 emerging New York–based Latino artists and U.S.-born artists of Latin American descent who have submitted work to the museum; through 6/30. . . . "Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth." Forty-five carved wooden saint and holy figures from the museum's permanent collection; through 6/30. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"A Congo Chronicle: Patrice Lumumba in Urban Art." Paintings from the Congolese Urban Art movement, which began in the early twenties and is still extant, and by one of its best-known members, Tshibumba Kanda-Matulu, whose work depicts the rise and fall of Patrice Lumumba, the hero of Congolese independence who, in 1960, became the nation's first freely elected prime minister; through 8/15. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.



Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Ellsworth Kelly: *Sculpture for a Large Wall* and Other Recent Acquisitions." MOMA's first showing of the artist's monumental sculpture acquired by the museum last fall and of early drawings and paintings recently given to the museum by the artist; through 7/6. . . . "Sigmar Polke: Works on Paper, 1963–1974." The first in-depth American examination of the German artist's early works on paper; through 6/16. . . . "The Museum As Muse: Artists Reflect." Works that address the concept and function of the museum by 60 artists, among them Barbara Bloom, Christian Boltanski, Marcel Broodthaer, Joseph Cornell, Marcel Duchamp, Komar and Melamid, Claes Oldenburg, and Hiroshi Sugimoto; through 6/1. . . . "Collecting in Depth: Drawings by Grosz, Schwitters, Ernst, and Klee." Works by these four artists, who were active in Germany from 1910 through the thirties; through 7/20. . . . "Projects 68: William Kentridge." The world premiere of the South African filmmaker's most recent film animation, *Stereoscope*; through 6/8. . . . "Mary Lucier: Floodsongs." A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, and their reflections on the flood that ravaged their town in the spring of 1997; through 6/20. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"*New* New York Views: Recent Acquisitions." Recently acquired paintings of New York City by Moses Soyer, Tom Christopher, Sharon Florin, Daniel Hauben, and others; through 9/5. . . . "Paul Robeson: Artist and Citizen." A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. . . . "Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to George Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $3 students and seniors.

National Academy of Design and School of Fine Arts—"Men Without Women: Paul Cadmus as Curator." An exhibition organized by Cadmus of paintings, works on paper, and sculptures that depict men, by Robert Rauschenberg, George Tooker, Kenyon, Cox, N.C. Wyeth, and others; through 8/29. 1083 Fifth Ave., at 89th St. (369-4880); Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist, who died of AIDS in 1992; through 6/20. . . . "Open House: Michael Smith and Joshua White." An installation of a SoHo loft space that belongs to an imaginary middle-aged artist who is using an open house event as an opportunity to show his art to real-estate agents; through 6/27. 583 Broadway (219-1222); Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Netherlandish Prints From the New York Public Library." Prints and books from the Library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 6/26. . . . "Nabokov Under Glass." An exhibition drawn from the Vladimir Nabokov Archive of the Henry W. and Albert A. Berg Collection of English and American Literature, presented on the occasion of the centennial of the writer's birth; through 8/21. . . . "Inventing the American Past: The Art of F. O. C. Darley." A selection of drawings and sketches by the American illustrator (1821–1888) of such literary classics as *The Legend of Sleepy Hollow* and *The Old Curiosity Shop* drawn primarily from the library's Miriam and Ira D. Wallach Division of Art; through 6/26. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Uncle Sam: The Face of a Nation"; through 8/21. . . . "Yadda, Yadda, Yadda: Quotations About New York"; through 8/21. . . . "Refuge: The Newest New Yorkers." Photographs by Mel Rosenthal documenting the lives of refugees in communities across New York State; through 6/20. . . . "The Celebrated Hatter." An exhibition of hats, advertisements, newspaper articles, and other objects and ephemera relating to the life of John N. Genin, the nineteenth-century New Yorker whose lower-Broadway store, Genin's Hat Emporium, made him a household name; through 6/13. . . . "Dance for a City: Fifty Years of the New York City Ballet." Costumes, musical scores, handbills, photographs, dancer's scrapbooks, and other ephemera; through 8/15. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Generation Z." An exhibition of works by emerging artists who transform conditions of contemporary society through their artistic practice; through 6/6. . . . "Denise Green: Resonating." A survey spanning 25 years of the Australian artist's career, tracing the evolution of her painting from her early "New Image" period to recent explorations in black and white; through 6/6. . . . "100 Drawings." Drawings by young artists; through 6/6. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084); Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"New York Collects: Drawings and Watercolors, 1900–1950." Works on paper drawn from 73 collections in and around New York; through 8/29. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 8/8. 29 E. 36th St. (685-0008); Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s–1980s." The history of conceptual art as seen through the works of more than 135 artists; through 8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; through 7/11. 144 W. 125th St. (864-4500); Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." The first part of a two-part exhibition exploring this century's art and culture, covering the years 1900 to 1950 and comprising works drawn from the museum's collection and from public and private institutions across the country; through 8/22. 945 Madison Ave., at 75th St. (570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of 15 or more. Timed tickets may be purchased in advance for a $2 service charge by calling 1-877-WHITNEY, or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Whitney Philip Morris: Wall Drawings by Byron Kim." Several large-scale, site-specific geometric wall drawings created with dust and dirt collected from the Philip Morris Companies Building, in which the gallery is located; through 7/16. 120 Park Ave., at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (636-2000). 5/19 at 7: "Contemporary Art." 5/20 at 10 and 2: "Contemporary Art." 5/25 at 10: "Wine: The Wall Street Sale." 5/26 at 10 and 2: "Important American Paintings." 5/27 at 10 and 2: "French Furniture." 6/2 at 7: "Latin American Sale."

Christie's East—219 E. 67th St. (546-1000). 5/26 at 2 and 6: "European Decorative Arts." On view from 5/22. 6/2: "Latin American Paintings." 6/3: "Botanical." 6/7: "Jewelry."

Doyle—175 E. 87th St. (427-2730). 5/26: "European and American Paintings and Sculpture." On view from 5/22.

Sotheby's—1334 York Ave., at 72nd St. (606-7000). 5/26 at 10:15 and 2: "American Indian." On view from 5/21. 5/27 at 10:15 and 2. "American Paintings." On view from 5/22. 5/28 at 10:15: "Old Master Paintings." On view from 5/22.

Swann Galleries—104 E. 25th St. (254-4710). 5/27 at 10:30: "Modern Press & Illustrated Books." On view from 5/22.

restaurants

Room With a View...fressen...Cheap Eats

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (420-2258). (I) ($).*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Divine Bar—The jewel-toned financial district branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (791-WINE). (I) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Opening
Community Garden

With the celebrated exception of Miracle Grill, outdoor dining in the East Village tends to mean an uncomfortably cramped sidewalk "café," where car alarms and the always-interesting stream of pedestrians provide what passes for ambience. A welcome exception is the tranquil new landscaped garden at I Coppi, the rustic trattoria where chef Sara Jenkins—daughter of renowned food writer Nancy Harmon Jenkins—has begun introducing some of the recipes she learned in Florence, like farro risotto with prosciutto and ramps, and *Siena-style chicken salad with tarragon, spring onion, pine nuts, and* golden raisins. (432 East 9th Street; 254-2263.)

Photograph by Steven Freeman.

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre– or post–Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Mono—The chef at this West Village bistro derives intense flavors from herbs, spices, and flavored oils, keeping butter and cream to a minimum. You couldn't tell by the taste of dishes like star-anise-cured salmon tartare with lentil pancake, vanilla-roasted spring vegetables, and chamomile-steamed wild striped bass. Each of three tasting menus—market, vegetarian, and seafood—is paired with appropriate wines. *342 W. 11th St. (645-9009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, TM, V.*

Bellew—The hand-carved dark woods, chandeliers, and cozy booths of this Murray Hill duplex are meant to evoke classic New York, as is the seasonal American menu of wood-grilled seafood, steaks, and chops. But the kitchen shows contemporary creativity with dishes like chestnut-honey-braised-duck salad, and shellfish-saffron chowder with Maine periwinkles. *167 E. 33rd St. (685-1466). (M–E) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival,

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows:(E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, MC = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Ave. So., nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave., at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like the Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal

Opening In a New Light

Five years ago, before lounges began creeping northward from SoHo and the Village, Reminisce was a bit of a pioneer on the Upper East Side, a neighborhood overrun by sports bars. In an effort to stay au courant, its owners—who also operate the downtown nightclub Shine—have remade the dark, candlelit watering hole into The Cocktail Room, an ultra-bright, super-stylish bar that feels, thanks to flowing white drapery and molded-plastic furniture, more Miami than Manhattan. Drinks like the banana monkey (Bacardi, crème de banana, and grenadine garnished with banana and nutmeg), and the Indian summer (vodka, grapefruit juice, and Seven-Up) perpetuate the faux-*tropics fantasy. Coming soon: an hors d'oeuvre menu of caviar, smoked salmon, Caribbean patties, and dim sum. (334 East 73rd Street; 988-6100.)*

Photograph by Steven Freeman.

American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vine-

Data

Sample Sale

For the past seven years, June has been the favorite month of the kind of omnivorous, penny-pinching gourmets who get their thrills from working their way through the *Zagat Survey*, systematically checking off top-ranked restaurants as they go. The so-called New York Restaurant Week (an action-packed five days of prix fixe, three-course lunches, taking place from June 21 through 25) was launched at the bargain rate of $19.92 per meal during the '92 Democratic convention and has aged gracefully, escalating in price only a penny a year. Five days of $19.99 lunches at places like Lespinasse (where the soup alone famously costs $35) and Eleven Madison Park sell out spectacularly fast, even faster when a select group (American Express cardholders, in this case) has access to the list of 114 participating restaurants two weeks in advance. So don't waste any time snagging the remaining seats. Log on to www.nycvisit.com to view the entire list. Below, a selective preview to whet the appetite.

ROBIN RAISFELD

WHERE THE BUYS ARE	VALUE MEAL
DELLA FEMINA 131 East 54th Street (752-0111)	Jerry Della Femina's long-awaited Manhattan restaurant is opening just in time for Restaurant Week. Chef Kevin Penner has reverse-commuted in from the Hamptons outpost to concoct a scrumptious-sounding bargain menu of upland cress, beets, and goat cheese; roasted halibut with Yukon Gold potatoes; and warm Valrhona-chocolate cake.
FELIDIA 243 East 58th Street (758-1479)	Dishes like a salad of braised beef short ribs and chicken sautéed with pepperoni, corn, honey, and homemade red-wine vinegar reveal why owner Lidia Bastianich was just proclaimed the best chef in New York by the James Beard Foundation.
CHANTERELLE 2 Harrison Street (966-6960)	This TriBeCa charmer has always been considered a special-occasion restaurant. But a lunch of dishes like gingered pickled salmon with wasabi and seaweed salad, chicken bouillabaisse, and watermelon soup with lychee sorbet for under twenty bucks is special enough for us. Menu changes daily.
MONKEY BAR 60 East 54th Street (838-2600)	Former Sign of the Dove chef Andrew Chase has returned to New York after a year cooking in Europe to take over the range at this remade twenties-era supper club. Try the potato waffles with smoked salmon and pickled vegetables or the thyme-crusted tuna on eggplant purée.
SUSHISAY 38 East 51st Street (755-1780)	This popular, expensive shrine to impeccably fresh fish will put together a sampler of sushi, including yellowtail, shrimp, salmon, tuna, and eel, plus miso soup, salad, and ice cream.

Illustration by Sergio Ruzzier.

gar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, CB, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) in the lower level of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. The rooftop terrace is open seasonally for a lighter bite, a glass of wine, or an espresso. *601 Madison Ave., nr. 57th St. (715-0500). (M) AE, MC, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa.

Preview

Butchers' Block

The first time chef Lynn McNeely (above) walked into Dave's Quality Veal, the meatpacking-district space that would become fressen, there were dead cows hanging from the ceiling. At the opening next week, the meat will be relegated, in the much more appetizing form of grilled Angus rib-eye with burst cherry tomatoes and baby arugula, to the plate. McNeely, who's spent time in the kitchens of Balthazar bakery and artist Ross Bleckner, has assembled a pedigree crew (sous chef from Il Buco, pastry chef from Cena, and McNeely's pal and Chez Panisse alum Seen Lippert, who'll be pitching in) to collaborate on an organic-whenever-possible menu. A Mediterranean bias is visible in dishes like steamed mussels and clams with harissa-spiked broth, tagine of wild striped bass with toasted Israeli couscous and pickled lemons, and grilled Amish chicken with panzanella. (421 West 13th Street; 645-7775.)

Photograph by Joseph Scafuro

Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Brasserie Americaine—This unpretentious spot opposite Lincoln Center is convenient for a drink, a snack, or a full meal along the lines of steak-frites, duck confit, cassoulet, or the rest of the roster of French-American food that's so popular right now. *51 W. 64th St. (721-3322). (I–M) AE, DC, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

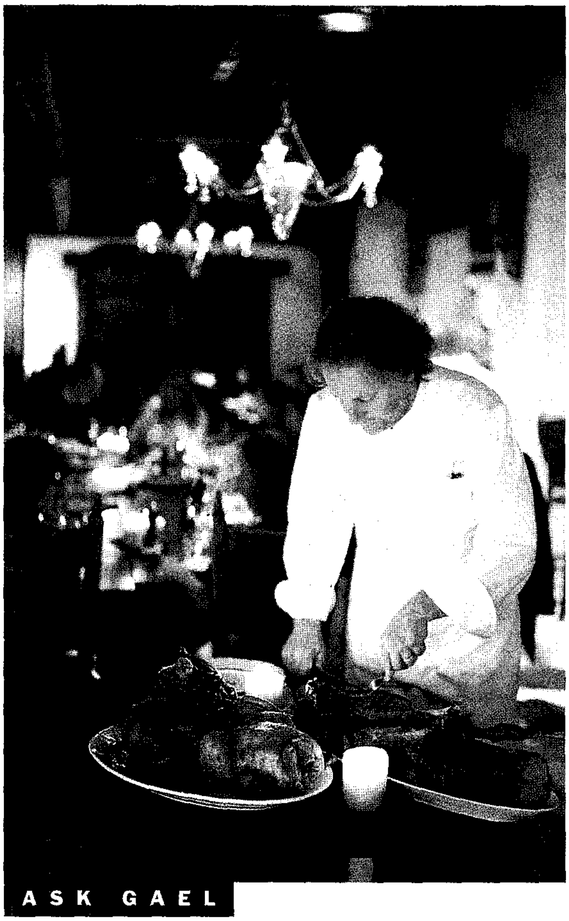
Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



ASK GAEL

Do I smell something burning at ABC Carpet & Home?

If you hurry, you may see the peripatetic bicoastal star chef himself, Jonathan Waxman, slicing the steak Fiorentina at Colina, in the drop-dead-gawjous "Tuscan farm house" (shipped piece by piece from Brazil) that sits on the downtown hip of ABC Carpet. All around me, professional winos and savvy first-nighters are sharing $50 or $60 prix fixe feasts, a dizzying onslaught of tastes in four or five courses dished out at the table: Addictive bread sticks dusted with coarse salt. Foie gras and caramelized onion on too-hard crostini. Sensational seafood bisque, fine pasta al forno, and suckling-pig crisp from the spit. Early on, all the splendid meats far outshine greasy fritto misto, underwhelming pizza, a few surprisingly oomphless pastas. But I'd kill for a reprise of rhubarb compote with lemon cream and meringue. I trust Waxman to ultimately get it right. (35 East 18th Street; 505-2233.)

Photograph by James Baigrie.

nightlife

Romanthony...Diddley...Green

Concerts

Al Green—With the Blind Boys of Alabama. 5/26 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $40–$50.*

Dave Matthews Band—With Santana and the Roots. Expect plenty of jamming as jammers-of-the-nineties the Dave Matthews Band meet jammers-of-the-seventies Santana. Oh, and they'll be joined by hip-hop band the Roots, the genre's premier jammers. 5/25–5/26 at 6. *Giants Stadium, East Rutherford, N.J. (212-307-7171). $35.50.*

Klezmer Madness!—Clarinetist David Krakauer and his quartet Klezmer Madness! take over this 112-year-old synagogue for a special twilight concert. 5/26 at 7. *Eldridge St. Synagogue, 12 Eldridge St. (978-8800). $6–$10.*

Lenny Kravitz/Black Crowes—With Everlast and Cree Summer. At first glance, they're an odd pairing, but dig a little deeper and the outing makes sense: Both Kravitz and the Black Crowes make totally derivative rock. Kravitz mines from the early-seventies funk-rock of Sly & the Family Stone and Parliament-Funkadelic, while the Black Crowes borrow from Stax-era sixties soul and seventies country-rockers like Lynyrd Skynyrd. The addition of white rapper Everlast and ex–*A Different World* folkie Cree Summer to the bill is somewhat more inexplicable. 5/29 at 6:30. *Jones Beach Ampitheatre, Wantagh, Long Island (212-307-7171). $32.50–$45.*

"Spirit of the Drum"—A concert featuring master drummers from the African continent like Senegal's Doudou N'Diaye Rose and Nigerian group African Heartbeat. 5/29 at 8. *Alice Tully Hall, Lincoln Center (721-6500).*$20–$30.

Ute Lemper—The legendary cabaret singer and Weill interpreter makes a rare New York solo appearance. Lemper will also be doing a handful of dates in June, so don't fret if you're locked out of these performances. 5/26–5/28 at 8. *Joe's Pub, 425 Lafayette St. (239-6200). $25.*

"WBGO 20th Anniversary Benefit Concert"—5/27 at 8. Featuring Lou Rawls, Etta Jones, and Houston Person. *Town Hall, 123 W. 43rd St. (840-2824). $40–$110.*

Performance
Just Say Bo

This rhythm-and-blues guitarist's sound, the thumping, percussive "Bo Diddley beat," is well known to anyone who's ever turned on a radio. But with the proliferation of beat culture (from drum-'n'-bass to hip-hop to big beat), Bo Diddley has never been more important or more vital. (See "Small Stages.")

Photograph by F. Scott Schafer.

Small Stages

Arlene Grocery—5/25: "Flipper Night," featuring Oxen Discomfort; Laylow; Chick Graning; Delta Clutch; Blue Berry. 5/26: Parker; Betty; Brian Seymour; Plastic Holiday; Clancy. 5/27: Chlorophyll; Heater; Melanie Disa; Perforated Head; Fireants; Flavor Sergeant 5/28: Jetsetera; Cat Loren; Youngster; Liquid; the Everyothers; Junkman; Kiwi Lip Balm. 5/29: Indy; the Nines; the Geraniums; Airosol; Parker. *95 Stanton St. (358-1633). $.*

Bottom Line—5/27: David Johansen & the Harry Smiths. 5/28: Bo Diddley. *15 W. 4th St. (228-7880).*

Bowery Ballroom—5/26: Way back in 1994, Crash Test Dummies scored a big hit with "Mmm Mmm Mmm Mmm," the kind of insidiously catchy little number that warms the hearts of radio programmers everywhere. The group has fallen into obscurity since then but has managed to remain afloat thanks to a devoted fan base on the Internet who debate the meanings behind Dummies album titles like *God Shuffled His Feet.* 5/27: Zebrahead. *6 Delancey St. (533-2111).*

Bridgeview Theatre—5/28: Seventies funksters Commodores, sans Lionel Richie, of course. 5/30: Soulful house music with Funky Green Dogs; Rockell; Veronica. *80 Waterfront Blvd., Island Park, Long Island (516-568-6199).*

Chicago B.L.U.E.S.—5/26: Adam Gussow; Hilbert. 5/27: David Maxwell. 5/28: Sweet Georgia Brown. 5/29: Bobby Bell. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth frontman Thurston Moore, and out-and-out freak Beck. 5/29: D.J. Trace; D.J. Fierce; Rymetyme. This trio of D.J.-producers are some of the finest purveyors of dark drum 'n' bass. *416 W. 14th St. (229-0785). $.*

Fez—Sundays: Jackie Beat. Thursdays: Mingus Big Band. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—5/26: Big beat with the Lo-Fidelity Allstars, who, like their U.K. brethren the Prodigy, rescue electronica from its synth-gazing nature with a rocking live show. Their most recent album, *How to Operate With a Blown Mind,* is good, kicky fun. 5/29–5/30: Sleater-Kinney; Holly Golightly; Mary Timony. Sleater-Kinney rock with ferocious intensity, but the uncritical adoration of the band has grown more than tiresome. Not surprisingly, this has translated into conflict-free live shows that dilute the band's significant power. Still, Corin Tucker's near-operatic wail and Carrie Brownstein's frenetic guitar work (and Keith Richards–like scissor kicks) are always something to behold. *17 Irving Pl. (777-6800).*

Knitting Factory—5/26: Sun Ra Arkestra. 5/27: Gong. 5/28: Porcupine Tree. 5/29: Bernie Worrell and the Woo Warriors. Ex-Parliament-Funkadelic member (and one-time Talking Heads sideman) Bernie Worrell is every bit the synth innovator a more heralded player like Brian Eno is. His most recent outing, a live album recorded in New York, showcases the keyboardist's futuristic funk alongside faithful renditions of P-Funk classics. *74 Leonard St. (219-3055). $*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—5/26: Calexico. 5/29–5/30: Lloyd Cole. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—5/26: Waco Brothers; Sally Timms; Sea of Cortez. 5/27: Calexico; Shannon Wright; the Pinetop 7. 5/28: The Gunga Din; Black Strap Molasses; Heroin Chic. *217 E. Houston St. (260-4700).*

S.O.B.'s—Most nights, sets at 10 and midnight. 5/26: South American roots music and free jazz from Gato Barbieri. 5/28: Sweet Mickey. 5/29: Juliana Aquino. *204 Varick St. (243-4940).*

Clubland

Baktun—A small, way, way west venue that's host to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for schedule. *418 W. 14th St. (206-1590).*

China Club—Having moved out of its Upper West Side basement and into a second-floor Hell's Kitchen location, the eighties' most infamous den of iniquity has gone more or less legit, with a swanky restaurant, cigars aplenty, and bathroom attendants to keep the stalls nice and, er, clean. 5/29: Yallopin' Hounds. *268 W. 47th St. (398-3800).*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, *Austin Powers*–esque mid-week romp. Also on Wednesday (in the club's lounge) is

"Legends," a soulful house party hosted by "Body & Soul" mastermind John Davis. Thursday night's "Get A Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. *158 Bleecker St. (420-1999).*

Limelight—Its club-kid heyday long gone, the new, sobered-up House of Gatien makes a stab at good-neighbor-dom with substantive nights like Alan Sanctuary's fashionista-chocked Wednesday-night party "Heaven Or Las Vegas," performance-art-oriented Thursdays, Fridays promoted by "Beige" mastermind Erich Conrad, and all-inclusive Saturdays featuring D.J.'s spinning everything from rock to reggae to hip-hop. *660 Sixth Ave., at 20th St. (677-1717).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesdays belong to "Jackie 60," the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the strictly-for-girls "Clit Club." *432 W. 14th St. (366-5680).*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is home to low-key, D.J.-oriented theme nights like the upscale house-music party "Groove On!," hosted by Limelight impresario Alan Sanctuary, and a brand-new Friday-night party called "Looker," which promises go-go girls and belly dancers. *285 W. Broadway (941-0900).*

Soundfactory—A curiously inactive presence in the city's club scene, Soundfactory has almost completely fallen off the clubland radar. But this should change with a recently introduced Friday-night party called "Elevate," which offers big names from the worlds of techno, drum 'n' bass, and house. *618 W. 46th St. (489-0001).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof deck. Every Friday, the main floor belongs to Hot 97's D.J. Enuff. Saturdays, D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house. "Cafe Con Leche," a Latin-house-themed night, takes over every Sunday. *20 W. 39th St. (719-9867).*

Swing 46—Another Theater District retro-house that draws zoot-suited big-band, jump-blues, and swing-revival fanatics. Is it jazz? Not really. Is it fun? You betcha. Most nights, sets at 10; free dance lessons at 7 and 9. $7–$12 cover; two-drink minimum. Tuesdays: Nick Palumbo & the Flipped Fedoras. Wednesdays: The Delegates. Alternating Thursdays: George Gee & His Make-Believe Ballroom Orchestra or the Harlem Renaissance Orchestra. *349 W. 46th St. (262-9554).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 5/30: Jeff Mills. *530 W. 27th St. (268-1600).*

Vanity—This small, unassuming club stays fairly quiet most of the week, but livens up Thursdays with the drum-'n'-bass party "Physics," Fridays with "GBH," (an acronym for "Great British House"), and Saturdays with "Sticky," a big-beat-oriented night featuring superstar D.J.'s like Irish collagemeister David Holmes and electro revivalist Deejay Punk Roc. *28 E. 23rd St. (989-1038, ext. 219). $.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. Fridays are hosted by deep-house D.J. Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K.'s legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St. (343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro, "Body & Soul" 's Danny Krivit, and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Ave. (718-992-5974).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11. 5/25: The Mingus Orchestra. 5/27–5/29: Kenny Wheeler's "Music for Large Ensemble." 5/30: Chico O'Farill Afro-Cuban Jazz Big Band. 5/31: Toshiko Akiyoshi Jazz Orchestra *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/25–5/30: Fourplay; Bob James; Larry Carlton; Harvey Mason; Nathan East. *131 W. 3rd St. (475-8592).*

Caviarteria Soho—This newly launched (and somewhat oddly named) little venue at the SoHo Grand features jazz and Latin acts. 5/27: Enrique Fernandez. 5/28–5/29: Barry Altschul. 5/30: Jane Monheit. *310 W. Broadway (925-5515).*

Cornelia Street Cafe—Sets at 9. 5/26: Chris Crocco Trio. 5/27: Wolfgang Schalk Quartet. 5/28: Andy Biskin Quartet. 5/29: John Hollenbeck's "The Claudia Quintet." 5/30: Wolfgang Muthspiel: "Daily Mirror." *29 Cornelia St. (989-9319).*

Deanna's—This brand-new Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday; Kirk performs on most nights. 5/25: Mike Berlin. 5/26: Dana Wheeler. 5/27: Todd Horton. 5/28: Brooks Kerr; Eli Yamen. 5/29: Pat Daugherty. 5/30: Marya Lawrence. *107 Rivington St. (420-2258).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/26: Matt Shulman Quartet. 5/27: Elvis Sinatra. 5/28: Dave Lobenstein Quartet. 5/29: The Brooklyn Boogaloo Blowout. 5/31: Oscar Feldman Quartet. *349 E. 13th St. (533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't

On Wax
House Heaven

Thumbing through the glossary-like reviews section of most dance-music magazines can be as arduous and unpleasant as housecleaning, but a recent discovery from the pages of the U.K.-based *Mixmag* has made me swear off ever missing another issue. The magazine's editors enthused about a single called "Hold On" by New Jersey house-music producer Romanthony, released on the French house label Roulé, which is run by Daft Punk's Thomas Bangalter. Expecting something like the imprint's sensuous stunner from *Stardust,* 1998's "Music Sounds Better With You" (which went on to sell more than 1.4 million copies worldwide and rescued house from its soundtrack-to-Saturday-night oblivion), I brought the twelve-inch vinyl home. But "Hold On" proved to be something more than just a dance-floor anthem; it's a record so sublime that it makes the soul-destroying mechanics of the music industry bearable (at least while the headphones are on). "Hold On" begins simply, with an a cappella voice chanting, mantra-style, "Hold on . . . Hold on . . . Hold on." It's an enthralling moment, especially in the adrenalized world of dance music, where reflective moments are as rare as a missed beat. The music, a funky stew of garage's skipping snares, twangy blues guitar, and house's 4/4 rhythms, eludes dance-music clichés, too. Romanthony's lyrics often veer into typical house-music uplift (shoulders to lean on, stormy weather to brave, dreams that will come true), but midway through the song he drops the dance-floor positivity. "You know I look around today," he almost spits, "and I remember when things weren't this way. . . . For some reason we let fear get the best of us / But I'm trying to open the book / it's time to discuss." And then, incredibly, there is the sampled voice of Louis Farrakhan: "Can't you see that somebody really loves you? If I didn't love you, why would I bother to suffer what I do?" If "Hold On" was a pop or hip-hop song, it would be easy to locate its antecedents, from Marvin Gaye's "What's Going On" to Public Enemy's own Farrakhan-sampling "Night of the Living Baseheads." But there isn't an established political tradition in dance music (save something like techno auteur Kevin Saunderson's MLK tribute "Truth of Self-Evidence"), and that's what makes "Hold On" all the more astonishing. It's as if beneath Romanthony's warm, soulful beats, there's a riot goin' on.

Ethan Brown

ANTHONY
HOLD ON"
ROULE

Performance

Soul Survivor

Though he's found success with songs like "Let's Stay Together," "Call Me," and "Love and Happiness," Al Green, who is at once lover man, sublime spiritualist, and sensitive crooner, has been an uncategorizable figure in the often cut-and-dried, boy-meets-girl world of R&B. His presence on the music scene has been frustratingly inconsistent for the past decade or so, but let's hope this tour spurs the singer to change his stage-shy ways. (See "Concerts.")

pay retail. Sets at 7 and 10. Thursdays: Nick Demopolous. Fridays: Junin Booth and Algen. Saturdays: Topaz. *174 Orchard St. (780-0313).*

Iridium—In the cozily surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 5/25–5/30: Benny Golson Quartet. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 P.M. $5 cover. 5/28: Lew Tabackin. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mondays, Tuesdays, and Fridays at 5:30 and Saturdays at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/26–5/30: The Avishai Cohen Sextet. *116 E. 27th St. (576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. 5/28: Erica Lindsay Quartet. *11 W. 53rd St. (708-0480).*

Red Blazer—Reopened in a new spot, the famed Theater District jazzerie continues to offer up fine sounds. Mondays: The Red Blazer Jazz Band. Tuesdays: The New Yorkers Big Band. Wednesdays: The Francine Whitney Swing Band. Thursdays: The Stan Rubin Big Band. Fridays: Kelly Friessen & the Gritty City Swing Band. Saturdays: Bob Cantwell Jazz Sextet. Sunday Jazz Brunch: Sam Ulano's Bourbon Street Swingers. $5 cover; two-drink minimum. *32 W. 37th St. (947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Soha—5/25: Nagual. 5/26: So Funky. 5/30: Jacob Melchior Group. *988 Amsterdam Ave. at 109th St. (678-0098).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz and Michael Favata entertain diners from 6:30 to 10:30. No cover; no minimum. *Central Park at W. 67th St. (873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/25: A multimedia benefit for a women's shelter featuring Sednalae (Songs and Rhythms from the Pirins to the Hoggar with Tam Zezulka and Basya Schecter), Karina Braunstein's World Music Jazz Sextet ASHTARA, transformation drawings by Sophie Sanders, and African drumming and dance with Fumilayo. 5/26: Christian Marclay. 5/27: Zeena Parkins Solo; Unity Gain. 5/28: Elliott Sharp's Terraplane; Sex Mob. 5/29: Andrea Parkins & Jim Black Duo; Slow Poke. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 5/25–5/30: Wycliffe Gordon Quintet. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—This pretty Italian restaurant has good sight lines from most of the tables (but largely obscured ones from the bar), and enough top-flight players to make it a serious jazz spot. Every Sunday: Jazz Tap Brunch with Barbara Duffy and Bob Kindred Trio. 5/26–5/29: Gene Bertoncini, Sean Smith, Terry Clarke. *126 W. 13th St. (924-5182).*

Comedy

"Kundalini Komedy"—Thursdays in May, this improv group takes the stage at the Solo Arts group in preparation for its upcoming full-length show at downtown space HERE. *36 W. 17th St., fifth floor (712-7012).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (501-6061). Free.*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 5/28–5/29: Jim Gaffigan; Ted Alexandro; Tina Giorgi. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and midnight. Cover is $7–$12. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. Through 6/19: Maureen McGovern. *59 W. 44th St. (840-6800).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. Through 6/26: Bobby Short and His Orchestra. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? $12 cover; two-drink minimum. 5/26: George Best: "Greek Gifts: A New Collection of Rare Tangos and Seranades." *343 W. 46th St. (757-0788). $.*

Duplex Cabaret—Fridays at 8: Bridget Ryan in "Go Big or Go Home." Fridays at 10: "The Grodin/Donohoe Hour." Wednesdays at 7: "Suddenly, Stand-Up!" with Poppi Kramer. $15. *Duplex Theatre, 61 Christopher St., at Sheridan Square (255-5438).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15; two-drink minimum. Wednesdays in May: Charles Cermele. 5/27: Rondi Charleston; Barbara Brussell. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Through 6/6: Jeff Harnar: "Sammy Cahn All the Way," Sinatra, Hollywood, and World War II. *363 W. 46th St. (586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/30: Kelly McGee with Steven Wilkins. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Supper Club—5/28: Gary Setzer; King Cadillacs. 5/29: Jumpin' Gigolos. *240 W. 47th St. (307-7171).*

Photograph by Brian Liu/Retna.

in concert

The Philharmonic Free at St. John the Divine

Classical Music

Tuesday, May 25

Carnegie Hall Celebrates the Glorious MGM Musicals—An encore performance hosted by Michael Feinstein, with June Allyson, Cyd Charisse, Arlene Dahl, and others. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $18–$100.*

David Hurd, Organ—Performs works by Bruhns, Zwart, Bach, and others. *Church of the Holy Apostles, 296 Ninth Ave., at 28th St. (807-6799), at 8; $10–$20.*

New York Philharmonic—Performs Mozart's Piano Concerto No. 20 and Shostakovich's Symphony No. 11, *The Year 1905*. With pianist Mitsuko Uchida. Yakov Kreizberg, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $17–$73.*

Giovanni Sollima, Cello—Performs original classically influenced avant-garde works with Aquilarco, a group comprised of members of the Bang On A Can All-Stars and Steve Reich's ensemble. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $10.*

Wednesday, May 26

Carnegie Hall Celebrates the Glorious MGM Musicals—See 5/25.

Little Orchestra Society—Performs an adult concert of works by Vivaldi, Bach, Kriesler, and Hindemith, with oboist Henry Schuman and harpsichordist Henry Cooper. Dino Anagnost, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 7:30; $30–$40.*

Thursday, May 27

Bargemusic—Performances of works by Scriabin, Shnittke, and Shostakovich. *Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-2083), at 7:30; $23.*

New York Philharmonic—Performs Beethoven's *Missa Solemnis*, with soprano Christine Brewer, mezzo Marietta Simpson, tenor Anthony Rolfe Johnson, and others. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$78.*

Friday, May 28

New York Philharmonic—See 5/27.

Saturday, May 29

MidAmerica Productions—Performances by James Mulholland and the Huntington Brass, the Second International Wind Ensemble, and the Hutchison Community College Concert Choral and other choruses. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$68.*

New York Philharmonic—See 5/27.

Sunday, May 30

Bargemusic—See 5/27, at 4.

New England Symphonic Ensemble—Performs Mozart's Requiem and the U.S. premiere of Bok's *Missa Solemnis*, with soprano Judith Panill, mezzo Reveka Mavrovitis, tenor Randall Rushing, and baritone Samuel Mungo. John Rutter and Jonathan Griffith, conductors. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$68.*

Monday, May 31

New York Philharmonic—Performs Beethoven's *Missa Solemnis*, with soprano Christine Brewer, mezzo Marietta Simpson, tenor Anthony Rolfe Johnson, and others. Kurt Masur, conductor. *Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), at 8; free.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Opera

Amato Opera—Performs Lehar's book musical, *The Merry Widow*, 5/28 and 5/29 at 7:30. *319 Bowery, at 2nd St. (228-8200); $23.*

Center for Contemporary Opera—Performances of two one-act operas: Beeson's *Sorry, Wrong Number* and Siegmeister's *Angel Levine*, 5/25 and 5/26 at 8. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448); $20–$40.*

Dance

American Ballet Theatre—Performs *Le Corsaire*, 5/24, 5/25, and 5/27 at 8, and 5/26 at 2 and 8; and *Giselle*, 5/28 at 8 and 5/29 at 2 and 8. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$115.*

Dance!—A black-tie gala commemorating the 92nd St. Y's dance program, featuring performances of works by Martha Graham, Agnes DeMille, David Parsons, and others, 5/24 at 6. *92nd St. Y, 1395 Lexington Ave. (415-5488); $500–$1,000.*

Bill T. Jones and Jessye Norman—Perform *How! Do! We! Do!*, a dance, music, and spoken-word production that combines music by Berlioz, Mozart, and Schubert with American spirituals and poetry by Frank O'Hara, 5/24 and 5/27 at 8. *City Center, 131 W. 55th St. (581-1212); $35–$50.*

New York City Ballet—Performs a weeklong festival of repertory works by Tchaikovsky, 5/25–5/28 at 8, 5/29 at 2 and 8, and 5/30 at 3. *New York State Theatre, Lincoln Center (870-5570); $25–$70.*

New York Theatre Ballet—Performs Dolin's *Pas de Quatre*, Lichine's *Graduation Ball*, and other works, 5/24 at 7. *Dance Gallery, 30 E. 31st St. (679-0401); $12.*

Parsons Dance Company—Performs works by Parsons and Robert Battle, 5/25–5/28 at 8, 5/29 at 2 and 8, and 5/30 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

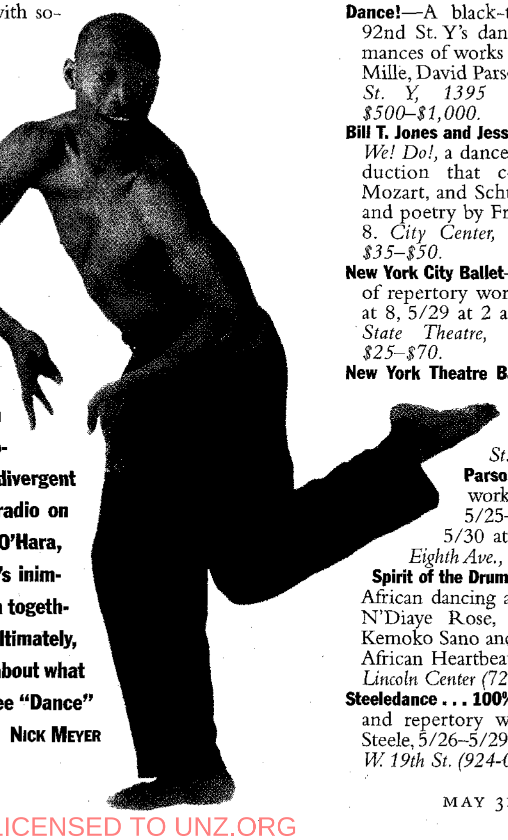
Spirit of the Drum—A performance of traditional African dancing and drum music, with Doudou N'Diaye Rose, Mar Gueye and N'Geuwel, Kemoko Sano and Les Merveilles de Guinea, and African Heartbeat, 5/29 at 7:30. *Alice Tully Hall, Lincoln Center (721-6500); $20–$30.*

Steeledance . . . 100% Pure—A performance of new and repertory works by Teri Lee and Oliver Steele, 5/26–5/29 at 8. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $15.*

Previews
All About "We"

It's hard to tell exactly what "How! Do! We! Do!," the result of a year-long collaboration between dancer-choreographer Bill T. Jones and soprano Jessye Norman, will turn out to be. Even Jones himself (pictured) is hesitant to try to describe what the piece is about or even admit that it's "about" anything at all. "It can't be explained," he says. "It's a series of things held together by some musical and imagistic ideas." The score spans the musical spectrum from Mozart to Ellington and incorporates prerecorded and live vocals by Norman, including samples of her singing in widely divergent styles, which according to Jones sounds "as if she were a radio on 'scan' mode." On top of all this is spoken text written by Frank O'Hara, and a monologue by the collaborators, not to mention Jones's inimitable choreography and staging. So what holds this mishmash together? "We are the unifying force," Jones says unabashedly. "Ultimately, the piece is about us getting to know each other, and thinking about what we do, its boundaries, and what's beyond those boundaries" (see "Dance" listings for information).

Nick Meyer



Photograph by Susan Kuklin.

the mix

David Foster Wallace...Aerosol Resistance

John Leonard's TV Notes

The Long Walk of Nelson Mandela (5/25; 9 to 11 P.M.; Channel 13) is the most comprehensive television documentary, from the boy who was known in rural Transeki as a "shaker of trees" (that is, trouble-maker) to the young man studying law, to the revolutionary who spent 27 years in prison, to the leader of the new South Africa who will relinquish office after the June 2 elections. Winnie gets a lot of attention, as do the children he neglected. But remarkable *Frontline* interviews with his fellow prisoners also suggest how Robben Island was itself a university where he learned leadership. And the negotiations with the De Klerk government are riveting.

Animated Epics: The Canterbury Tales (5/26 and 5/27; 7:30 to 8 and 3:30 to 4 P.M.; HBO) sends Chaucer off on his fourteenth-century trail with puppets for pilgrims and animation for the tales they tell, with the voices variously of Sean Bean, Bill Nighy, Bob Peck, Billie Whitelaw, John Wood, and Imelda Staunton. First up: "The Nun's Priest's Tale," a wonderfully visualized "Knight's Tale," and—everybody's favorite—a very raunchy Wife of Bath.

Wild Indonesia (5/26; 8 to 10:30 P.M.; Channel 13) spends two and a half hours looking at everything there is to see except the awful politics in the archipelago of 17,000 islands that stretches 3,000 miles, from Asia to Australia, and speaks more than 700 different languages. Thus, tigers and kangaroos, dragons and volcanos, water buffalo and pirates, houses built to look like ships and indentured monkeys that pick 500 coconuts a day. An escapist extravagance.

Come Unto Me: The Faces of Tyree Guyton (5/27; 7:30 to 8 P.M.; Cinemax) goes to Detroit, where junkyard artist Guyton faced up to the devastation of the 1967 riots by trying to turn his neighborhood into a pleasure dome of found objects, gaudy juxtaposition, and promiscuous polka-dotting. The result—from a tree of shoes to a memorial bus to a creepy dollhouse to a line of suitcases—has riled as many neighbors as it has consoled or uplifted or inspired. He's been bulldozed three times. Maybe this kind of art should be transient and disposable. On the other hand, there are 35,000 abandoned houses in Detroit, and nobody else has bothered to make them look interesting, and street kids seem to love getting involved in the process.

Apartheid's Last Stand (5/28; 10 to 11 P.M.; Discovery) tries to do too much in a single hour, but watched in tandem with the public-television documentary on Mandela (see above), it manages to suggest that not all black South Africans' lives have necessarily improved since Robben Island was converted from a prison to a historical monument and reconciliation theme park. Interviews allow for surprising personal stories and divergent political views.

Goodnight, Mister Tom (5/30; 9:30 to 11 P.M.; Discovery), adapted from Michelle Magorian's lovely novel, sends young Willie Beech (Nick Robinson) away from his abusive mother and blitz-bombed London, during World War II, to the rural household of crusty widower Tom Oakley (John Thaw), who will be called upon to save the boy from several wars. As if we didn't already know it, Thaw proves once again that he is an actor of many more parts than Inspector Morse. This is very nice indeed.

Happening **To usher in Memorial Day, 10,000 sailors on dozens of ships will sail down the Hudson and dock alongside the USS *Intrepid* on May 26. In addition to action-packed search-and-rescue demos and formal ceremonies starring four-star admirals and our landlubber mayor, Fleet Week '99 promises vessel tours and a "Best Chow Contest." Better yet, beefy sailors will compete in arm wrestling and tug-of-war just a short walk north of Chelsea. The week culminates in a live Memorial Day broadcast on Channel 13 at 10 A.M.**

Photograph by Stephen J. Cannon.

Radio Highlights

Lee Scratch Perry—5/31, 6 A.M. to 9 P.M.: A day of music emphasizing the work of the groundbreaking reggae-and-dub songwriter, producer, and performer. Best known for his work with Bob Marley, the subcultural hero has also collaborated with the Clash and Beastie Boys. WFUV, 90.7 FM.

Mary Soames—5/30 at 8 P.M.: The daughter of Winston Churchill and editor of *Winston and Clementine: The Personal Letters of the Churchills* talks with host Lewis Burke Frumkes. WPAT, 930 AM.

John F. Baker and A. M. Homes—5/29 at 10 P.M.: Baker, the editorial director of *Publisher's Weekly* and author of *Literary Agents,* and Homes, author of the new novel *Music for Torching,* discuss the literary business with Casper Citron. WOR, 710 AM.

The Written Word

Barry Yourgrau—5/25 at 7:30 P.M.: Reading from *Haunted Traveller: An Imaginary Memoir.* Barnes & Noble, 33 E. 17th St. (253-0810); free.

Susan Sontag and Norman Manea—5/25 at 7 P.M.: Reading from new works. Russian Samovar, 256 W. 52nd St. (872-1678); $3.

Yoko Tawada—5/25 at 6:30 P.M.: Reading from her stories and poetry in Japanese, English, and German. Japan Society, 333 E. 47th St. (752-3015); $10.

"An Abecedary of Poetry"—5/26 at 8 P.M.: Garrison Keillor leaves his prairie home to join Roland Flint, the author of *Pigeon* and *Easy.* 92nd St. Y. 1395 Lexington Ave. (996-1100); $15.

"Stories From Planet X"—5/25 at 8 P.M.: Amateur and professional ghost, breakup, and hard-luck stories by a revolving troupe that regularly features George Plimpton and Jonathan Ames. BAM-Cafe, 30 Lafayette Ave., Brooklyn (718-636-4111, ext. 516); free.

Vikram Seth—5/25 at 7:30 P.M.: Reading from *An Equal Music.* Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835); free.

Peter Constantine and Catherine Temerson—5/25 at 7 P.M.: Constantine, the translator of the recent *Undiscovered Chekhov: Thirty-Eight New Stories,* reads with Temerson, the translator of *Truffaut* by Antoine de Baecque and Serge Toubiana. Borders, 461 Park Ave., at 57th St. (980-6785); free.

Pope Brock—5/26 at 7:30 P.M.: Reading from *Indiana Gothic.* Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835); free.

David Foster Wallace—5/26 at 7:30 P.M.: Reading from his new collection, *Brief Interviews With Hideous Men.* Barnes & Noble, 33 E. 17th St. (253-0810); free.

Steven Gaines—5/27 at 7 P.M.: Reading from *Philistines at the Hedgerow: Passion and Property in the Hamptons.* A Different Light, 151 W. 19th St. (989-4850); free.

Lectures and Panels

"Worlds of Transformation: Tibetan Art of Wisdom and Compassion"—5/25 at 6:30 P.M.: Scholar Robert A. F. Thurman discusses Tibetan thangka paintings from the New York collection of Shelley and

Donald Rubin. Asia Society, 725 Park Ave., at 70th St. (288-6400); $10.

"Poison and Paradise"—5/25 at 6:30 P.M.: The author of *An Anthropologist on Mars,* Oliver Sacks, and neurologist John Steele show a 50-minute film on the mystery of Guam disease, then discuss their work. American Museum of Natural History, Central Park West at 79th St. (769-5200); $15.

"The Future of the Past: Memories of War in East Asia"—5/25 at 6:30 P.M.: Historians Charles Armstrong and Carol Gluck discuss the legacy of World War II with author Ian Buruma and scholar Gerrit W. Gong. Japan Society, 333 E. 47th St. (752-3015); $15.

"And I Shall Dwell Among Them: Historic Synagogues of the World"—5/26 at 6:30 P.M.: Neil Folberg, an American photographer currently living in Jerusalem, delivers a photo-lecture about his photographs of iconic synagogues. Cassell Community House, 1 E. 65th St. (744-1400); free.

"The War of Our Fathers: Jewish G.I.'s in World War II"—5/26 at 6 P.M.: Deborah Dash Moore discusses her research about Jews and World War II. New York Public Library, 455 Fifth Ave., at 40th St. (930-0571); $10.

Tours

"Brooklyn Bridge to Brooklyn Heights at Twilight"—5/29 at 5 P.M.: Walk across the bridge and into Brooklyn's most expensive neighborhood. Stops include the A. A. Low mansion, Plymouth Church, and the Brooklyn Historical Society. Meet at the intersection of Broadway and Chambers St. (439-1090); $10.

"The Life and Times of Malcolm X in Harlem"—5/29 at 1 P.M.: A walk through the black radical's uptown stomping grounds, from the street corners he used to preach on to old Nation of Islam meeting spots and the Audobon Ballroom, the site of his murder. Meet at the corner of 116th St. and, of course, Malcolm X Boulevard. For more information, call 935-3960; $15; reservations required.

"Shooting Movies in New York"—5/29 and 5/30 at noon: From the subway grate that Marilyn made famous to Audrey Hepburn's favorite place to window-shop, a walking tour of famous East Side movie locales. Call 465-3331, then meet at the Urban Center, 457 Madison Ave., at 50th St. (465-3331); $30; reservations required.

"The Jewish Connection in Civil War New York"—5/30 at 9:30: Bud Livingston, author of *President Lincoln's Third Largest City: Brooklyn and the Civil War,* leads an all-day crash course on the Jewish wartime presence in the city (996-1100); $55, including transportation.

Benefits

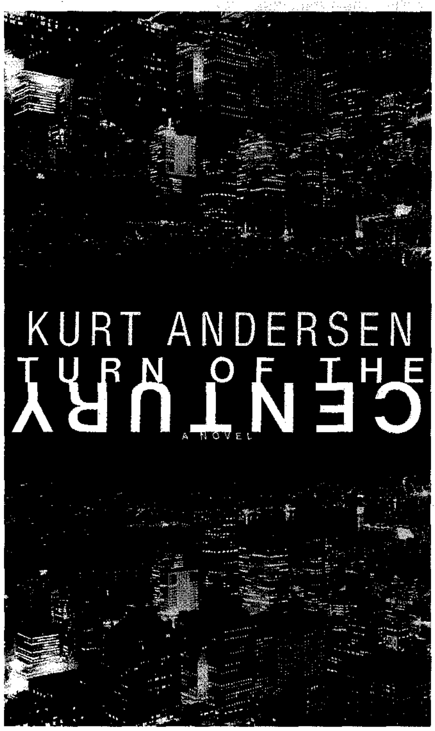
East Side Community High School Spring Performance—5/26 at 6:30 P.M.: Actress Rosie Perez joins the arts-education organization Working Playground to present dramatic performances, 3-D artworks, and poetry. Tribeca Performing Arts Society, 199 Chambers St. (614-0980); $75, including reception.

Photo.soho Auction for the Homeless—5/25 at 6:30 P.M.: Items for auction include photographs by Diane Arbus, Tina Barney, Nan Goldin, Aleksandr Rodchenko, Weegee, and others. Proceeds benefit ACE (Association of Community Employment Programs for the Homeless). Photo.soho, 114 Greene St. (254-1109).

In Print

Married to the Job

"I wanted to slip right beyond this wall of the year 2000, because there's still such a frisson about it even though, hypothetically, we're rational people," says Kurt Andersen, *New Yorker* columnist and former editor-in-chief of *Spy* (as well as the magazine you're reading right now). Andersen's first novel, *Turn of the Century,* is set in the inaugural year of the infamous millennium (journalists do love a good peg). "It seemed to me that we're at a very ripe social moment of flux and confusion when there's a specter of terror and simultaneously the promise of unlimited opportunity," says Andersen, whose 657-page thought experiment examines what happens to human beings fully immersed in this new world—those most inextricably embroiled in its propulsive forces. "So many social conditions are radically different than they were fifteen years ago," he says. "The technological stuff is the most obvious, but there are things we rarely even notice. The feminist revolution, for example, has ramified to the point where career rivalry between spouses is not uncommon." Andersen's protagonists, television producer George Mactier and tech entrepreneur Lizzie Zimbalist, are charged with the unenviable task of sharing a bed, some kids, and a boss in the age of the Media Industrial Complex. "Until recently the codes were clearer, even the anti-codes of the sixties were clearer," he says, resting his chin on a table at the Blue Bar in the Algonquin hotel, where he knows the waiter by name. "My characters are constantly forced to make mini-Faustian bargains because, if you're going to play in that game of power and influence, it *is* a struggle to remain decent and loyal and all of those things. But," he says brightly, "it is possible. I'd say I'm 51 percent hopeful in general. And I'd rather be cursed to live in interesting times than cursed to live in Omaha in 1960." In Omaha in 1960, Andersen was 6. He will be reading on June 3 at Barnes & Noble Union Square at 7:30 P.M. **ARIEL LEVY**



Events

Fleet Week '99—5/26: Parade of Ships. 5/27–6/1: Visiting Vessel Tours. 5/27: Gala Dinner and Arm-Wrestling Competition. 5/29: Tug-of-War Contest and Military Demonstrations. 5/30: Best Chow Contest. 5/31: Memorial Day Commemoration Service and a live Channel 13 TV special beginning at 10 A.M. Intrepid Sea Air Space Museum, Pier 86, W. 46th St. and Twelfth Ave. (957-7020).

Lower East Side Festival of the Arts—5/28–5/30: The fourth edition of this annual downtown festival has works by New York luminaries Jimmy Breslin, Arthur Miller, Edward Albee, Tony Kushner, Danny Hoch, Quentin Crisp, Moises Kaufman, and many others. Diverse entertainment will range from salsa, merengue, and avante garde music to downtown theater, video, poetry, and martial arts. Performances will be held in and around Theater for the New City, 155 First Ave. at 10th St. (254-1109); free.

GAME WEEK

HOME ▨ **AWAY** ▨

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	BOS MSG 7PM	BOS MSG 7PM	BOS FOX 1PM		TOR MSG 7PM	TOR FOX 4PM	TOR MSG 1PM
METS	PIT FSNY 7PM	PIT FSNY 7PM	PIT FSNY 7PM		ARI WB 7PM	ARI WB 1:30PM	ARI WB 1:30PM
METROSTARS						NE TBD 7PM	
	5/24	5/25	5/26	5/27	5/28	5/29	5/30

Exhibitions

"Aerosol Resistance"—Through 6/23: Famed Bronx graffiti artists Tats Cru are now somewhat reformed and work regularly for companies like Coca-Cola and Reebok. So instead of tagging stained-glass windows with spray paint, they've hung photographs and several hundred feet of painted canvases from the walls of the Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (316-7540); free.

"Hands & Minds: The Art and Writing of Young People in 20th Century America"—Through 6/5: Seventy-five years of works by Scholastic Art & Writing award winners, including the writings of the young Truman Capote, Sylvia Plath, and Joyce Carol Oates. The exhibit also showcases very early artworks by Andy Warhol and Richard Avedon and new pieces by last year's young and gifted talents. Equitable Gallery, 787 Seventh Ave. near 51st St. (554-4818); free.

"Hitchcock by Hitchcock: A Centennial Salute"—Through 6/6: A complete retrospective of the twenty telefilms Hitchcock directed between

1955 and 1962, along with interviews and a documentary. Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

Low Flame—Through 6/6 from 3 to 6 P.M.: A collaboration between artists Anna Gabriel and Adria Petty (Peter's and Tom's daughters) with musician Howie Statland. Based on a narrative about a New York garbage collector, it consists of various enclosures holding audio, visual, and tactile materials that illustrate parts of the character's life. Viewers enter a series of "chemical toilets" that contain time clocks, uniforms, pornography, items salvaged from the garbage, music recordings, and a silent film projected onto mylar screens. P.S. 1, 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084); $2–$5.

"Media Bites: The Cruel History of the Ben Stiller Show"—Through 7/18: Revisit the show that set the tone for hip on-air comedy in the nineties with stars Janeane Garofalo, Andy Dick, Bob Odenkirk, David Cros, and, of course, Ben Stiller. The Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

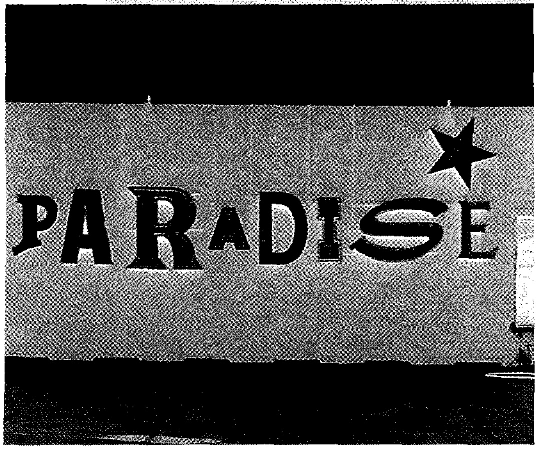
"Sweatshop"—Through 6/20: Surprisingly strong political works of art by New York public-high-school students, sponsored by the labor arts coalition Bread and Roses. Gallery 1119, 310 W. 43rd St. (631-4565); free.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Penguin takes a new approach to the classics; EscapeTowns helps you find that second home; Liquid Audio gets the Web rocking; Bamboo.com leads tours of your future home—virtually; and CDNOW's got a brand-new (personalized for you) store. And while you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily event picks, "First Words" for bibliophiles, a daily Best of New York, our helpful Subscriber Service Center, and New York trivia.

Previews
Auction Shots

Since New York's clean streets are still not paradise for the city's homeless, photo.soho's Photography Auction to Benefit the Homeless will put more than 200 works by titans like Diane Arbus, Tina Barney, Nan Goldin, Aleksandr Rodchenko, Paul Strand, and Jack Pierson (below) on the block May 25.



Photograph courtesy of photo.soho and Cheim & Read

Unger *continued from page 49*

beach-house walls look all the more bare. Plaster them with fine-art photos from **Pingree Gallery** (66 Newtown Lane, second floor; 516-324-7060) or the pictures painted by musicians like John Lennon, Jerry Garcia, and Bob Dylan at **Image Makers Art Gallery of the Stars** (The Circle, No. 61; 516-324-6344). The **Wally Findlay Galleries**' minuscule new basement branch (2 Main Street; 516-329-9794) challenges the notion that galleries require space and light. There is, however, wheelchair access.

You may need a wheelchair to roll home after a grueling **"Gotham Box" class** at Summer Kicks (5 Railroad Avenue; 516-537-2610). Pat Grantham's aerobics studio has snagged Rique Uresti on weekends; his Tae-Bo-like exercise program is New York's latest way to chop away inches and aggression at the same time. Grantham's also got Olympic cyclist Jim Minardi to teach a **"Team Minardi" class**; he will give groups of 26 the serious training they need to keep up on the East End bike rides he plans. One class costs $20; a package of any twenty costs $300, good for as long as you live.

Watermark, in the Maidstone Marina where the Monterey Seafood Grill used to be (313 Three Mile Harbor Road; 516-324-0000), is a mainly seafood spot with harbor-front, setting-sun views as well as prices to cross the highway for: entrées like "mahimahi macadamia" and shrimp-and-scallop linguine range from $15 to $22.

NV Tsunami remains nailed to Danceteria's foundation (44 Three Mile Harbor Road; 516-329-6000). This year, the dance club brought in decorators to turn the VIP room and adjacent patios into an upscale restaurant. (You know it's upscale when they start calling it a "supper club.") A Pacific-Rimmed menu by the former chef at Pisces in the East Village features such things as lotus-wrapped diver scallops with lemongrass and lime; the restaurant turns into a VIP room after the plates have been cleared.

Hundreds of rabbits will be left homeless when the **East Hampton Golf Club** (Accabonac Road; 516-324-2447) begins planting flags in their holes. Third-home-owning neighbors tried to block the 124-acre course, using scare words like *pesticides* and *ground water*, which is what people do when they don't want balls crashing through their screening-room windows. At least they managed to delay the opening, which won't occur before the fall, when people will be shelling out $100,000 for the privilege of belonging.

Amagansett

Viveka (160 Main Street; 516-267-6906) was last occupied by utilitarian Brookstone. But the women's clothing store now reflects owner Viveka Wilner's winning taste for similarly utilitarian (at least in these parts) designers like Daryl K, Alice & Trixie, Red Engine, and Juicy, plus pants fashioned out of Indian saris. An antiques store called **Turtle Bay** is advertising itself in an empty space at 303 Main Street (516-267-0730).

Montauk

Land Shark (78 Main Street; 516-668-6294) has your typical I SURVIVED . . . T-shirts. But for the ultimate souvenir, **Pegasus Body Art** (726 South Elmwood Avenue; 516-668-3131) is providing tattoos—real and henna—and body-piercing to match the thong bathing suits also for sale here. No green-papaya salads have made it onto the menu at **Pig 'n' Whistle East** (2095 Montauk Highway; 516-267-6980), an outpost of the Langan's bar and restaurant on West 47th Street beloved by New York *Post*-stained wretches. There's classic saloon fare and bartenders paid to listen to weekend war stories.

Riverhead

On the way back, if there's any room left in the car for shopping bags, stop in at the Tanger Factory Outlet Center in Riverhead (1770 West Main Street; 516-369-2732). New storefronts include **Ralph Lauren** and **Banana Republic** in a building now next to the Phase II stores.

Then try not to speed home. Forget the troopers; if you hit a deer near the Brookhaven National Lab around Exit 68, it may, according to recent studies, be radioactive. Or, for only $5,975, you can be one of 50 people to buy a ride share in a swanky jet-powered helicopter. Manhattan-based **Gabriel Aviation** is offering a deal entitling members to fifteen weekends of flexibly scheduled round-trip chopper travel from three Manhattan locations to Southampton and East Hampton Airports. This works out to $199 per flight. (Shoreline Aviation, one of fourteen charter companies that also make the trip, charges $239 each way.) Or book one of the five seats on **Air Hamptons**' Cessna 210 (800-248-4311). This new charter service charges $250 an hour, for a minimum round-trip (plus any airport landing fees). Flights to Westhampton and East Hampton airports depart from Teterboro, La Guardia, Newark, and MacArthur airports. With the fee divided among four friends, a one-way trip (which lasts approximately 45 minutes) can cost you as little as $125. Until the day that a privately financed MOV (millionaire-occupied-vehicle lane) is installed on the L.I.E., it's the best way to do the easterly commute. ■

kids

Super Fly...USS *Wasp*

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Robot Nation—Check out special "equipment" that different animals use to catch their prey and to avoid becoming someone else's lunch, at the Robot Zoo (see chart), a new exhibit at **LIBERTY SCIENCE CENTER** (through 1/9/00); another exhibit opening this week (through 9/6), "The Beautiful and the Deadly," is mostly about snakes; and *Island of Sharks* is playing at the the center's Imax Dome Theater. A theme going on here? Liberty State Park (Exit 14B off the New Jersey Turnpike), Jersey City (201-451-0006); $9.50 adults, $8.50 students and seniors, $6.50 children ages 2 to 12.

Where the Boys Are—Find a good vantage point as about twenty hulking Navy and Coast Guard vessels form a ceremonial parade up the Hudson River—with fire boats and aircraft flying in formation overhead—at the start of **FLEET WEEK '99**. Anywhere with a view of the river below about 50th Street will do nicely. The mayor presides over opening ceremonies on the **INTREPID SEA AIR SPACE MUSEUM** (a former aircraft carrier moored at 46th Street)—definitely the best place to survey the scene, but likely to be too crowded for our taste; 5/26, noon to about 2:30. It costs nothing to climb aboard the U.S.S. *Wasp,* an amphibious-assault ship, and assorted destroyers, tugs, and frigates moored adjacent to the museum, which is open for visitors all week long. Other Fleet Week events (which do require admission to the museum) include competing ship crews in an arm-wrestling contest (5/27 at 11) and the hotly contested tug-of-war (5/29 at 11). Search-and-rescue demonstrations are given daily 5/29 through 5/31 at 1 and 5.(A memorial service on the *Intrepid* will be broadcast live on PBS, 5/31 from 10 to noon.)Pier 86 at 46th St. and Twelfth Ave. (957-7055). Admission is $10, $7.50 for students, $5 for children ages 6 to 11, and $1 for children under 2. (Discounts and, in some cases, free admission are available to special groups, including military personnel, veterans, and teachers.)●

Big-top Island—Bassett hounds perform along with the astonishing Liaoning Acrobatic Troupe of China when our own **BIG APPLE CIRCUS** pitches the big top on the campus of Long Island University. Ebullient ringmaster Norman Barrett travels with a must-see trained-budgerigar act. 5/28–6/6. Tilles Center C.W. Post, Long Island University, Northern Boulevard, Route 25A, Brookville (516-299-2752); $16 to $38.

Hoopla—Make jewelry; dance to swing, ska, and hip-hop, at **NIÑOPALOOZA**, a family concert with storytelling and puppet shows, 5/30 from 11 to 5, that benefits an upcoming children's theater festival, Niño Nada. The Bowery Ballroom, Delancy St. bet. the Bowery and Christie St. (715-1914); $9 for kids, $11 for adults.●

Exotica—Ride elephants and camels at "Animals & Acrobats," a three-day celebration of the early-American circus, with tightrope-walkers and magic shows—picnic food available. **VAN CORTLANDT MANOR**; 5/29, 30, and 31. Croton-on-Hudson, N.Y. (914-271-8981). Admission is $8, $7 for seniors, $4 for kids 5–17, free to under-fives.

Tree Hug—Kids follow their noses at "Trees Make Scents" workshops at the **NEW YORK BOTANICAL GARDEN.** Even the bark of the tree, it turns out, has a definite fragrance. Through 5/31 (closed Mon, 5/24; open Memorial Day, 5/31; call for hours). 200th St. and Kazimiroff Blvd., Bronx (718-817-8700). Admission to the grounds is $3, $2 for students and seniors, $1 for children ages 2 to 12.●

Blood and Guts—"Body Odyssey" allows visitors to romp through their innards. **CHILDREN'S MUSEUM OF MANHATTAN**, 212 W. 83rd St. (721-1234). Admission is $5, $2.50 for seniors.

Paint the Town—Saturdays from 1 to 3 (through 8/7), kids over 5 can paint the walls of **THE MUSEUM OF AFRICAN ART** using the current exhibit "A Congo Chronicle: Patrice Lumumba in Urban Art" as a springboard for ideas and discussion. Dress for mess. Ages 6 and up. 593 Broadway, nr. Houston St. (966-1313, ext. 18). Registration is suggested. Admission is $5, $2.50 for children, students, and seniors.

On View

Distinguishing Characteristic

Any self-respecting museum these days boasts of exhibits that are "interactive." To separate from the pack, true pioneers of "please touch" have had to ratchet up the bar a notch. It won't be enough to mingle with butterflies (as visitors recently did at the American Museum of Natural History)—not when they've wiggled through the esophagus into a churning stomach at the Children's Museum of Manhattan. Perhaps we've now arrived at the outer limits of interactive museum-going: At Liberty Science Center's new exhibit "The Robot Zoo," visitors pondering how a housefly can scale a wall are handed Velcro knee pads and gloves—and told to give it a try.

Barbara Ensor

YOU ARE	WITH	THE MORAL IS
A BAT	An echo-locator that allows you to find fruit and insects in the dark; feet that can lock closed for nap-hanging.	We are never safe—certainly not in the dark; humans should avoid simultaneous dozing and dangling.
A FLY (DODGING A SWATTER)	Reflexes about twenty times faster than homo sapiens'; test human reaction time and the housefly always wins.	Throw swatter away; those few successes were lucky. Blame inadequacy of your entire species . . . not yourself.
A CHAMELEON	Invisibility; covered in that cloth, you're the same pattern as the wallpaper behind, and no one can see you anymore.	Hide-and-seek possibilities for kids; adults who opt to dress to match their décor can grow plump unnoticed.
A PLATYPUS	A warm-blooded, egg-laying grab bag of characteristics. Add a duck bill and a beaver tail, as desired, to generic rubber body.	Species design not always so perfect and biblical and all; in some cases, you could have done better yourself.

Photograph courtesy of Liberty Science Center.

cue

Ethan Smith
Nightlife

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
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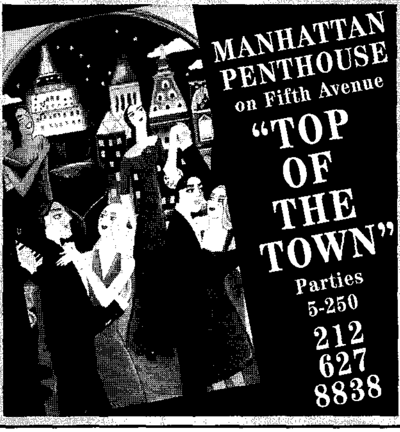

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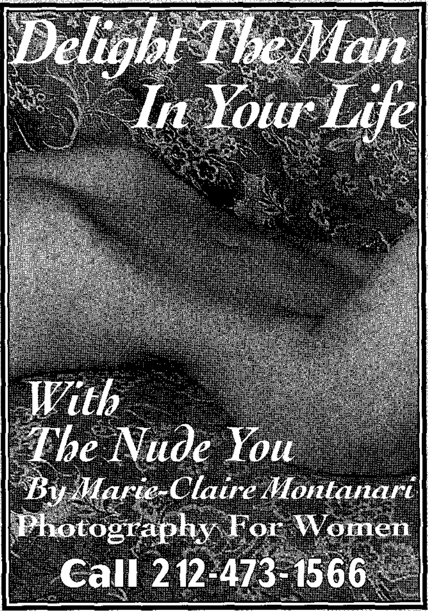

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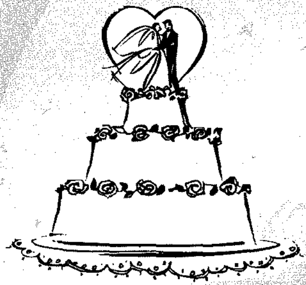

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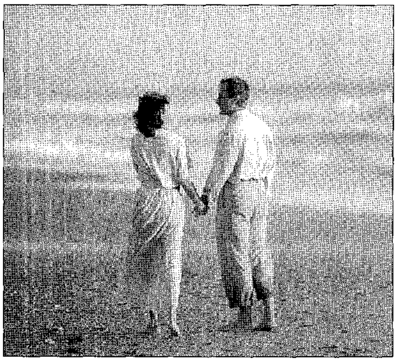

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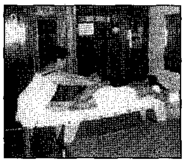

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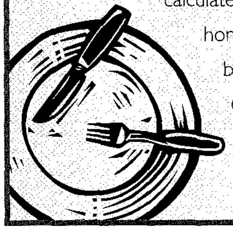

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
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Successful Physician—37-year-old, single, Jewish white male, attractive, 5'11", 175 lbs, in-shape, caring, great listener, sincere, seeks kind, intelligent, attractive, take-charge woman who understands Eulenspiegel or Ann Rice/Rampling/Roquelaure - for love and marriage. Note/photo/phone. Docnym@aol.com 8465 ✉

Gay, Super-Successful—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man - prefer European - to share special lifestyle. Photo/letter. Serious replies only. 8460✉

Nice-Looking Man—Professional, warm, youthful, trim, 5'10", 57 - seeks a down-to-earth, stimulating, slender woman for friendship and romance. I love the arts, music, films, travel...or just a good conversation. Photo, please. 8426 ✉

Dynamic, Romantic Surgeon—Communicative, supportive, really nice guy, with good looks, humor, 5'10", lean, 43, zest for fitness, travel, fun, seeks loving, educated woman under 37, for incredible life. Phone/photo a must. 8453 ✉☎

Attractive Educator—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 8443✉

Slim, Sensuous Woman—Seeks passionate, sensitive, handsome male, 60 plus, for soul-to-soul mornings. 8429 ✉☎.

Are You The Bomb?—Young, beautiful and intelligent woman, 18-25, sought by successful, handsome world traveler. If you seek the fun and glamorous life, and enjoy the Hamptons, limos and fine dining, please respond ASAP. Note/phone/photo. Manhattan resident and recent Stuyvesant graduate a plus. 8423✉

Renaissance Mensch—This nice-looking, sensitive, smart, funny, Jewish, 40 (never married) media professional is seeking an educated, professional, nonsmoking Jewish gal (30-37) to join me in my love of the arts, travel, food and life. Note/photo/phone, please. 8436 ✉

Y2K - Y Wait - Y Not 1999?—This North Shore, pretty, adorable, petite, slim, classy, white Jewish widow, professional, who loves dancing, romancing, music, travel and the outdoors, seeks attractive, physically fit, successful, very special, white Jewish gent, nonsmoker (62-68), who is comfortable in formal wear as well as denims, and wants to share fun, frolic and love. 8452 ✉☎

A Wonderful Guy—Seeks fabulous woman. Me: tall, handsome (really), 50, very successful, easygoing, divorced and Jewish. You: very pretty, somewhat buxom, under 45, have a positive attitude and love to laugh. Photo/note, please. 8431✉☎

Holistic, Mature Man—37, professional, warm, tall, handsome, sensitive, loving, in excellent shape, with a good sense of humor. If you are 24-33, tall, slim, beautiful inside/out, enjoy music, movies and meditation, are more spiritual than materialistic, like sports, yoga, beach, mountains, and are emotionally available and serious about wanting marriage/children, please send note/photo. 8484✉

CEO Seeking Intimacy/Marriage—I am early 40s (look 35), 6', green-eyed GQ-type, kind, quick-witted and polished. I seek a bright, beautiful, slim, 5'4"-plus counterpart, 20s-30s. Sense of humor, self-confidence and sensuality are musts. Photo for reply; will exchange. 8463 ✉

Are You Really Ready?—Because I am. I am an intelligent, attractive, late-30s, single white male, seeking commitment-minded woman. Note/photo. 8430 ✉

World Traveler (39)—Seeks adventurous woman to see the world. 8480✉☎

Lifetime Companion Wanted—By tall, handsome, divorced Italian-American, 56, down-to-earth, financially secure. Seeks attractive, shapely, buxom woman, 43-53, race open. Photo a must. 8482 ✉☎

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It's So Simple—Here I am - an attractive, blue-eyed brunette with personality, warmth, passion, flair. And there you are! - relaxed, easygoing, manly, wise, vigorous in your 50s-60s. We are both intelligent, compassionate, materially secure. We like simplicity with shots of glamour and look forward to the fun and pleasure of each other's company. Note/photo/phone. 8478 ✉☎

Change of Course—Single Catholic woman, 37, whose primary focus has been her career, would like to enjoy life with a fun, active, educated, nonsmoking male partner, 35-45, who appreciates travel, European culture and NYC. 8485 ✉☎

In Bocca Al Lupo—Bright, handsome Jewish opera aficionado, 5'8", athletic and slim, young 46, successful professional and aspiring tenor, warm, honest, down-to-earth, with a quick wit and a passion for the performing and visual arts, world travel, sports and urban life. Seeking a smart, attractive, slender, sensitive woman, 32-46, grounded, with an artistic sensibility and a kind heart. Photo/note - will reciprocate. Please feel free to re-respond, as some letters were lost from 5/3 insertion. 8438 ✉

Petite, Please—Young 51, 5'6", slim, blue eyes, handsome CPA, seeks petite sweetheart. Photo, please (exchanged). 8439✉☎

Classy, Cute And Curvy—Jewish professional, fit, brown hair, hazel eyes, 5'3", enjoys traveling, skiing and the arts. Seeks Jewish male, 38-48, professional, good-looking, fit, with similar interests, for keeps. Photo appreciated. 8444 ✉☎

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NEW YORK MAGAZINE

Strictly Personals

Work!

The New York Times recently* featured two couples who met through Strictly Personals, and one couple who met through matchmaker Denise Winston (a *New York Magazine Strictly Personals* advertiser for over 10 years) in *Vows*, which appears in the Sunday Style Section.

Where are you meeting your next date?

*February 21, Mar 14 & 28.

36-Year-Old, Ivy Educated MD—Seeks lady who is not impressed by any of this. I am tall, fit, good-looking and Jewish. If you are poor, pretty, very particular and fit, send me a note (photo a plus). 8464✉

Handsome Judge—60, Jewish, athletic, artistic, seeks pretty, slim professional female, 40-50, with similar interests. Photo/note/phone. 8477 ✉

Gentle Woman Seeking Gentle Man—Well-educated, pretty, professional, blond, 5'7", slender, fit, 43, financially and emotionally stable mom of one, with good sense of humor - seeks a genteel, sincere, well-educated professional gent who is emotionally and financially secure, to enjoy the finest life has to offer. No smokers, no form letters. Letter/photo. 8437 ✉

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Knockout Beauty—Class, brains, Ivy MA, great figure, affluent, sexy siren, 45, seeks same in man, 45 plus. Photo. 8459 ✉☎

Hello?—Savvy, successful New York man - are you out there? Will you write a nice letter and include a recent photo? If yes, you will assist this 5'2", warm, affectionate, pretty white female, 35, in finding you. I'm looking for you! 8473✉☎

Been There, Done That—And want to do it all over again with the woman I love. Good-looking, healthy, active, happy and secure Jewish man seeks his mate forever. Please be a mother, under 50, secure and happy. Numberman@aol.com 8457✉☎

Equal Parts...—High heels and hiking boots. Petite, pretty, Ivy-educated, warm-and-fuzzy Wasp, 42, fan of theater, opera, museums and adventurous travel, hopes for accomplished but easygoing gentleman counterpart or happily-ever-after. 8441 ✉ ☎

Attractive, Gracious, Intelligent—And sophisticated, Episcopalian brunette, 30, seeks kind, mature, successful and well-educated, single white male, a true gentleman with solid values, 30-43, for marriage and family. I enjoy tennis, sailing, travel, good wine, ballet and good friends. Photo and phone, please. 8461 ✉

Blond, Very Attractive Jewish Widow—Fun-loving, cultural interests, seeking quality man, 65 +, to enjoy life. 8486 ✉ ☎

Attractive, Petite—Single white Christian female, long brown hair/blue eyes, late 30s (looks considerably younger), physically active, sincere, insightful, compassionate, with sense of humor. Looking for similar qualities in a single white Christian male, 36-45 who is over 5'10" and willing to take a chance. And, yes, I ski. Recent photo, please. 8455 ✉ ☎

Hot Looks, Warm Heart—Beautiful, slim, fit Jewish female, 33, seeks very bright, handsome man (to 41) with sharp wit and zest for life. Photo. 8451 ✉☎

Kinda Cute—Irish-Catholic widow, 60ish, (914), seeking preppie golden guy, golfer, for the Golden Years. 8418 ✉ ☎

Beautiful Oriental Professional—Seeks gentleman, 36-46, enjoying good times. Photo and note a must. 8432 ✉

Chances Are—You don't want to pass up this opportunity. Attractive, successful, divorced Jewish male, down-to-earth with great sense of humor, seeks mid 30s-mid 40s Jewish gal with class, character and substance, to explore the unlimited possibilities. Photo preferred. 8433 ✉☎

If You Don't Take A Chance...—You don't stand a chance. Brainy, sincere, elegant, very attractive (40, 5'7"), very athletic (avid skier, tennis player, runner), well-traveled, cultured Jewish professional seeks very intelligent, optimistic, tactful, cosmopolitan, successful gentleman. Honesty, sincerity, kindness and sense of humor are important. 8481 ✉ ☎

Blue-Eyed Professional Man, 46—Successful business owner, in excellent shape, seeks sharp, creative woman, 28-42, who's pretty, slim and in-shape, who, despite the ups and downs of life, has retained a sense of humor about herself. Photo/phone, please. 8470 ✉ ☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

And They Said—There were no good ones left. Late-30s, slim, 5'7", blond and green-eyed, attractive Jewish female, nonsmoker, looking for "a nice Jewish boy" (37-45), nonreligious, to have great chemistry with and, of course, long-lasting relationship. You must be spontaneous and adventurous, as well as enjoy quiet evenings at home. Loves a sense of humor. I love the outdoors, theater and fine dining. If you're compassionate, cute/attractive inside and out - stop reading... Respond now! Note/photo. 8466 ✉☎

Beautiful, Conservative "Bad Girl"—Wanted by handsome, Jewish, successful 40, in CT, for love, laughs. Photo. 8475✉☎

Single White Male—39, 5'10", 155, hazel eyes, dirty blond hair - enjoys movies, theater, outdoors and quiet nights at home. Looking for like-minded female for friendship and long-term relationship. Photo, please. 8450 ✉ ☎

Kind, Fun, Romantic—White male, 44, enjoys reading, dining out and NYC. Seeks shapely/full-figured female with similar interests, for friendship and possible long-term relationship. 8446✉☎

Gay White Male—Former Ivy athlete, 43, nice-looking, fit, successful professional, modest to a fault. Seeks a friend and partner with a kind heart, good mind and, like me, genuinely desires to share a life together. Photo appreciated. 8445✉

Share The Joys—Of a romantic country inn, a picnic by a waterfall. I have written numerous articles on how to enjoy places close to NY. Due to an eye problem, I can no longer drive. I am looking for a young lady in her 50s who likes to drive and explore. I am 58 years old, Jewish, a widower. 8456 ✉ ☎

Moving To Idaho To Meet Christians—If this doesn't work. Jewish male, 37, 5'8", attractive, 165 lbs, successful, down-to-earth. Seeks easygoing, adorable Jewish female, 25-32, to enjoy life and have the best of times with. (914). 8427 ✉☎

Are You Confident Enough—To meet a beautiful, very successful, professional, independent woman? I am 5'7" and slim, with an outgoing personality and a great sense of humor. I love sports, and am an avid golfer. I have many interests: season tickets to Lincoln Center, etc. I love adventure. Last year, traveled to many exotic destinations. I am looking for an equally sophisticated man with similar style and fine taste, in his 50s-60s. 8467 ✉☎

Sailor, Walker, Hiker—Male, 62, seeks first mate, not first passenger - participant, not spectator. 8420 ✉

Are You For Me?—Pretty, thin, fun-oving, independent, 34, tall (5'10"), ewish female seeks clean-shaven, non-moking, easygoing, caring, tall (6' plus) est friend. Detailed letter/photo. 8469✉☎

Hate Singles Supplements!—Frequent lier seeks a mate to share his travels to trange and wonderful places. Divorced man, (212), good-looking, fit, very alive 0, is sensitive, loving, caring. Seeks a like erson for long-term relationship. 8449✉☎

Seeking My Partner—Tall, bright, slim, ensual, well-packaged, successful Jewish eauty, 50 - enjoys theater, opera. Seeks tall, successful gentleman, 53 plus, motionally/financially secure. Note/ hone/photo. 8434 ✉

Beautiful Blond Model—Jewish, classy, vith MBA, seeks handsome, fit, Jewish, uccessful MD/DDS/JD, 40-45 years old, vho is emotionally secure, financially stablished and marriage-minded. Note/ hoto, please. 8474 ✉ ☎

Fabulous, Green-Eyed Lady Doctor—Beautiful, eclectic, great smile, lusty laugh enjoys cycling, old films, passionate onversation, daydreaming, music (all inds). Seeks very bright, confident, omantic counterpart (single white Jewish nale, 40-50) with sparkle, wit and "joie de ivre". Note and photo, please. 8483 ✉

Only Need One Special Woman—ewish male professional, 59, loving, seeks Caucasian female of inner and outer beauty or committed relationship. 8442 ✉☎

Therapist With Soul Of Artist—Hazel-yed beauty seeks fit male, 38-50, to share assion for life, love, arts. 8428 ✉ ☎

Somewhere Out There—Is a pretty, slim, intelligent woman, 42-52, who is looking for handsome, athletic, sincere male, mid 50s, for real relationship. Photo. 8425 ✉

Classy North Shore Lady—50ish, youthful blond, green eyes, financially and emotionally secure, energetic, exercises regularly. Seeks intelligent, honest gentleman, 55-65, who enjoys tennis, golf, skiing, dancing and quiet times. 8448✉☎

The Best Of Both Worlds—Attractive, elegant, full-of-life, European-Jewish lady, late 40s, innovative, insightful and passionate about life and loving, wishes to meet an accomplished man with integrity and class, for splendid possibilities. 8419 ✉ ☎

Full Bouquet, Hint Of Sage—Sparkling white, very fine finish. Classic reserve, spicy, dry. Single white female seeks deep, elegant, single white Burgundy, 31-42, strong character, long-stemmed (5'10" plus), to savor the best years. 8422✉☎

You Know Me—I'm the guy you dream about. 50-year-old, successful professional, very good-looking, fit, sophisticated, looking for my dream girl. You are: 35-45, beautiful to look at, smart, warm, active, comfortable with your life. Athletic a plus. I hope you write. Photo a must. 8421✉

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 8462 ✉ ☎

Hazel-Eyed MD—35, 5'10", handsome, slim, Indian origin (nonreligious), Ivy, sincere and adventurous, seeks single female under 33, slim, sophisticated and professional, for long-term relationship. Brief note and photo. 8435 ✉

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THE WORLD ACCORDING TO GARTH—variety show live from Nashville.
Dot Edwards, Galena, Mo.

WHERE'S MY YANNI?—Alexis helps Crystal face life after menopause.
Robert K. Mott, Elgin, Ill.

Adam Sandler is GILLIGAN
Mike Reiss, Los Angeles, Calif.

Runner-up Prizes of one-year subscriptions to *New York* to:

SEMICONDUCTOR—eight-year-old prodigy takes charge of the Chicago Symphony.
Sam Glantzow, Tulare, S.D.

SALES OF A DEATHMAN—Don Rickles as a Miami funeral director.
Jim Weis, Atlanta, Ga.

VIOLENCE 'N' SUCH—a series about the employees and customers of a gun store.
Margaux McMillan, Orinda, Calif.

And Honorable Mention to:

YENTL BEN—a young bear disguises itself as a boy in order to study the Torah.
Joan Ruttenberg, Annandale, Va.

MURDER ON THE HIGH C'S—the Three Tenors solve crimes in the cities where they perform.
Arnie Danoff, West Palm Beach, Fla.

I INVENTED THAT—panelists must determine if the contestant is actually the item's creator.
Jan Strelein, Aiken, S.C.

WHAT DO YOU WANT TO DO? I DON'T KNOW . . . WHAT DO YOU WANT TO DO?
Joy Mehta, Los Angeles, Calif.

LOKI STRIKES!—celebrities test their bowling skills against the Norse god of mischief.
Jeff Brawer, Brookline, Mass.

I'M HIM, HE'S ME—those wacky clones next door.
Edmund Conti, Summit, N.J.

HE'S ED, SHE'S ED—divorce lawyers share a name, romance, and depositions.
Louise Jackson, Somerset, Mass.

MARRIED WITH ADULT CHILDREN WHO WON'T LEAVE
Rosalie Citera, Franklin Square, N.Y.

I, CARAMBA—spoof of *I, Clavdivs* from Spanish PBS.
Natasha Rose, Scarsdale, N.Y.

TONY!—The Tony Danza Show. Again.
Catherine Lume, Maspeth, N.Y.

BACK TO SQUAW ONE—dumped by his second wife, a modern Seminole moves in with his ex. Tony Danza.
Joe Troiano, Grahamsville, N.Y.

CHO CHO THE CLOWN NYPD—He's tough. He's funny. He's got really big feet.
Al Pine, Jersey City, N.J.

MOISHE AND MALKA—Hasidic couple trying to make it in Salt Lake City.
Stanley Silber, East Hampton, N.Y.

BREAKDOWN LANE—Nathan Lane as Nathan Laney, sitcom star who feigns a nervous disorder to get fired so he can return to Broadway.
Brian Dykstra, N.Y.C.

L.A. LAWN—escapades of Hollywood landscapers (Cheech and Chong). Tonight: "There's Something About Mary Jane."
Bill Harriman, Niantic, Conn.

TALES OF HOFFMAN-LAROCHE—high jinks at a pharmaceutical plant.
Linda Giordano, Florence, Ala.

EMERIL P.I.—the chef fights crime and cooks up gumbo in the Big Easy. Evildoers get kicked up a notch. *Bam!*
Gregg Brettschneider, Brooklyn

3RD SON FROM THE ROCK—youngest child of a retired boxer follows in Dad's footsteps.
Elisa Falciglia, Reston, Va.
similarly: Kitty Thuermer, Washington, D.C.

FANFARE DE SIÈCLE—Casey Kasem's millennium countdown.
David English, West Somerville, Mass.

THE BODY POLITIC—another pro wrestler runs for office.
Sarah Gay, Atlanta, Ga.

SERAPHS UP!—helpful beachcombers appear whenever Malibu lifeguards are in danger.
Lucy Oblonsky, Newark, Del.

THE HOUSE OF ATREUS—situation tragedy.
David Chasman, Beverly Hills, Calif.

FROM RICHES TO RAGS—people who almost won the Publishers Clearing House sweepstakes.
Teresa Heines, Niskayuna, N.Y.

IT'S LIKE, I FORGOT . . .—two geniuses lose long- and short-term memories, respectively.
Dennis Taylor, Weed, Ca.

NYPD JEW—cops on the beat on the tough streets of Williamsburg.
Ernie Schultz, Oceanside, N.Y.

SANTA BARBARIANS—adventures in a NIMBY seaside community.
Jillian Johnson, Santa Barbara, Calif.

SPIT, PLEASE—hapless young dentist in the big city.
J. Bickart, N.Y.C.

MISTER PUDDLES—a Pomeranian inherits the townhouse of his mistress, to the dismay of butler Tom Arnold and maid Fran Drescher. (David Spade as the dog's voice.)
C.R. Roberts, Tacoma, Wash.

CHANGE OF LIFE—Tootie, Natalie, and Blair as house mothers at their old boarding school.
Barry S. Gillman, East Brunswick, N.J.

CHAT ROOM—Jaclyn68 and Joyce779 find romance in cyberspace.
Marjorie J. Levine, N.Y.C.

IT'S A SURE THING—adventures of an inept day trader.
Laura and Ted Cohen, Los Angeles, Calif.

LAX DOCTORS—interviews with physicians on their way to conventions.
Edward Friedman, Bloomington, Ind.

SWEET BASIL—good-tempered English hotel owner goes about his tasks faultlessly.
Thomas Cantwell, Rathgar, Ireland

SPLITTING HEIRS—billionaire's children leave home to live on their own.
G. Koralis, N.Y.C.

WIN BEN STEIN'S HAIR—wacky quiz show with limited budget.
Bill Dwyer, Rochester, N.Y.

FILLMORE—a family discovers that their dog is the reincarnation of the twelfth president.
Mrs. Paul Munter, Plainview, N.Y.

BATTLE OF THE EUROPEAN NATION-STATES—a CNN Production.
Dean Bonanno, Durham, Conn.

SOCCER MOMS—Kate and Elena drive their children to sports events and other activities.
L. Soth, Northfield, Minn.

CHICAGO POPE—Polish priest has career aspirations.
Ken Harris, Woodcliff Lake, N.J.

QUEERS—bar in Boston where everybody knows your game.

Mark McHugh, N.Y.C.
similarly: Norine Goodnough, Ossining, N.Y.

I'M DICKENS' SON, HE'S FENSTER'S SON—another generation of plumbing antics.

Judith Sue Salb, Teaneck, N.J.

HEAVEN KELP US—angel in the guise of a fisherman helps impoverished New England seaweed harvesters.

Coeli Carr, N.Y.C.

PHILIP MARLEY, GHOST DETECTIVE—Dickensian detective show.

Mark Paladini, Sherman Oaks, Calif.

NO PLACE LIKE THE HOME—retired showbiz folk.

Robert Goldmin, New Rochelle, N.Y.

HR—intrigue and excitement in a human-resources department at a midsize corporation.

David Rozenson, Plainview, N.Y.

NERD—Anthony Edwards reprises two roles in one show.

Douglas Dickson, Syracuse, N.Y.

R$_{X}$—romantic misadventures of four clerks at Duane Reade.

Grace Kamine, Wayne, N.J.

KUKLUX, KLAN, AND OLLIE—white-supremacist puppets, featuring Ollie the Grand Dragon.

Elinor Schatzman, Los Angeles, Calif.

FOOT AND MOUTH—amorous misadventures of a podiatrist (he) and a dentist (she).

Karl Levett, N.Y.C.

CAPICHE!—antics of aging Mafiosi and their Gen-X offspring.

Mitchell A. Kopnick, Janesville, Wisc.

WASH AROUND THE CLOCK—life in a 24-hour Laundromat.

John Falxa, N.Y.C.

TELEMUMMIES—*Tales From the Crypt* for the younger set.

Carol Weiss Rosenberg, South Bend, Ind.

THE SHOW BUSINESS PRESTIGE AWARDS—honoring performers who agree to attend and accept the award. Dick Clark hosts.

A. Shulman, Sarasota, Fla.

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Davis *continued from page 103*

the orchestra's conductor and music director in 1992, Leon Botstein has been uncovering a buried repertory that our more timid musical organizations avoid, and he is not above stretching a point to put his discoveries into provocative thematic contexts.

The latest concert in Avery Fisher Hall was typical: Robert Fuchs's Symphony No. 3, Alexander Zemlinsky's *Symphonische Gesänge,* Mahler's *Rückert Lieder,* and Franz Schreker's "Nachtstück" interlude from his opera *Der Ferne Klang*—rare works, the Mahler songs excepted, that few audiences can have ever heard performed live. All four composers were colleagues in turn-of-the-century Vienna (a noted pedagogue, Fuchs in fact taught the other three), and Botstein brought them together in hopes that by showing us how they dealt with 1900 *fin de siècle* angst, we might connect with their music and "so define our own place in history."

That's a lot to ask from any concert, and I can't say that I came away from this one much the wiser. Botstein, who leads a second life as president of Bard College, sometimes seems to be substituting classroom ideals for musical reality—especially when he puts forth extravagant claims for neglected minor scores that may make fascinating discussion topics but contain precious little musical interest. The Fuchs symphony is a case in point, a pallid imitation of Brahms, already ten years in his grave when this dreary exercise was written in 1907; if such works are still worth hearing at all, they should surely be sampled on reference recordings rather than in a concert. Zemlinsky and Schreker had more individual voices, and both deserve careful reassessment, although I wonder if they are well served by being exposed in an academic context that scarcely shows them at their best.

The performances were not very persuasive, either. Botstein shares a missionary's zeal for second-rate music with Leopold Stokowski and Sir Thomas Beecham, but he lacks their technical and communicative skills to make these scores sound better than they are.

Even at that, both the ASO and its conductor do seem to be more comfortable with each other than when they first met seven years ago, and there is a real need for the sort of repertory freshening they so passionately believe in. Next season's unusual fare looks typically tantalizing, on paper at least; let's hope that it translates more successfully into sound. ■

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com**.

Solutions to last week's puzzles

S	A	B	O	T		T	Y	P	E	F	A	C	E	
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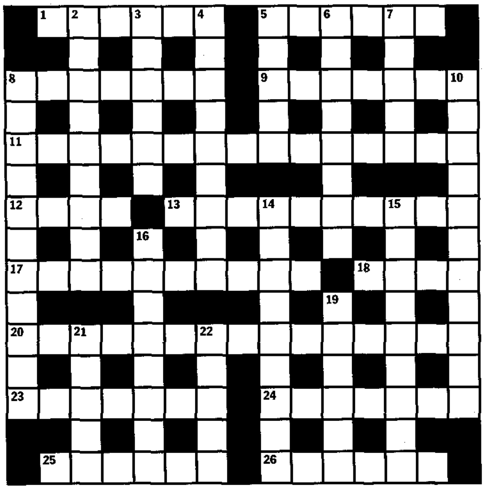
The 'Guardian' Crossword

ACROSS

1 False prophet about domestic chore. (3,3)
5 Hibernian-Sino tribesman. (6)
8 These rituals in the Villa Rose genre? (7)
9 Western hero playing Gloriana in the pianoforte versions. (7)
11 I hold new, hard boose; due, unfortunately, to duty. (6,9)
12 Invented by Ruckert? (4)
13 Thus maintaining her silence no doubt. (7,3)
17 Coney Island's races in odd location. (10)
18 South African agency so evil-eyed? (4)
20 Hasty action we map out with a repeater. (9,6)
23 Permanent wave rulers follow bearing and other things around. (7)
24 So Hiawatha lately to his hunting-ground? (7)
25 Detached to cover point initially. (6)
26 Reach breaking point. (6)



DOWN

2 Purge 501 at a German orgy? (9)
3 Whoopee! A French king in the black. (6)
4 Indian corn? (9)
5 One who could stand a headache. (5
6 O-object about this: Ee-by-gum, that's a cutting remark. (8)
7 Vale of Thiers. (5)
8 Weight lifter driven with one rim cable. (6,5)
10 Close order of dry-stone walling. (11
14 "Right, can I help?" (Boar's Head regular). (6,3)
15 Dr. 'oover's rival is something of a 5 down. (4,5)
16 Shared around Paris in 1871. (8)
19 Some of them penalised with such a stretcher? (6)
21 Council's last case officer. (5)
22 Floored by hat diameter. (5)

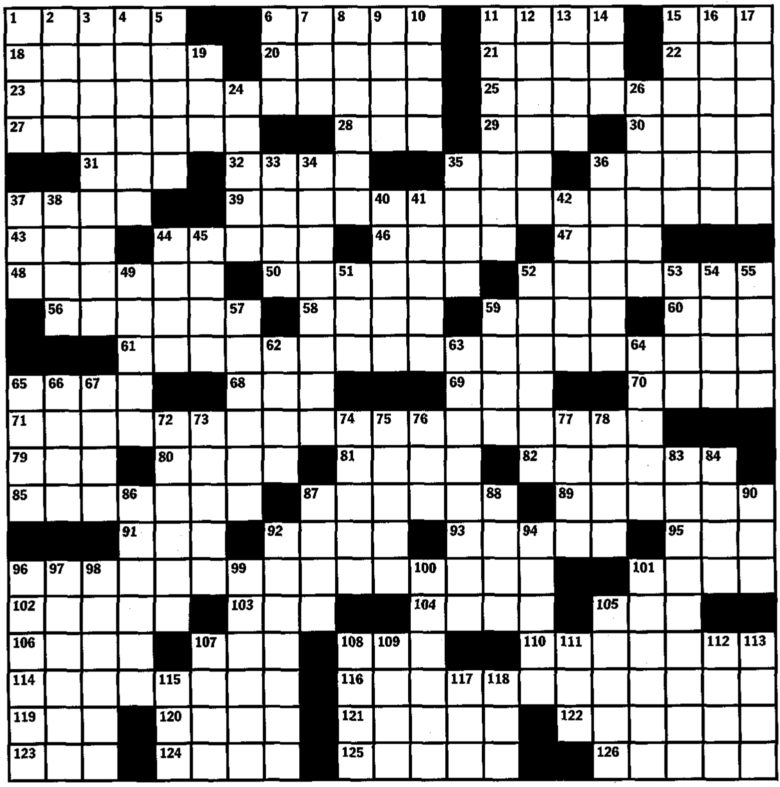
'Taking You Out': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 He portrayed Tevye onscreen
6 Soup dipper
11 Unhearing
15 Start of a game trio
18 Yemenites' neighbors
20 Sharp to the taste
21 Europe's most active volcano
22 Didn't go hungry
23 Looking for Hurok?
25 Vertically challenged Holbrook?
27 Auditory effect
28 Neckline shape
29 Motel's forerunner
30 Beacon or Bunker
31 Some B'klyn trains
32 Skin-lotion source
35 Jackie's second
36 Arithmetical relationship
37 "God have mercy on such ——"
39 Tree surgeons?
43 Skip town
44 Middle, at law
46 Snead and Spade
47 L.A.-to-N.Y. flight path
48 Camels of the Andes
50 Capri's is blue
52 Going out of business
56 Griffith's fidgety TV deputy
58 Slangy suffix for switch
59 Bovine baby
60 Born as
61 Debussy's prelude to a day at the ball park?
65 Or —— (ultimatum)
68 Bath step-on
69 Reel's go-with
70 Sheet-music symbol
71 What Romeo's and Juliet's families fought over?
79 Tax-deferred acct.
80 Carnivore's diet
81 What the suspicious smell
82 Exit
85 Invitation refusals
87 Like a bump ——
89 Exclamation at the Folies-Bergère
91 Comport oneself
92 Be in want of
93 Friars Club event
95 "I think, therefore ——": Descartes
96 Proper care of stockings?
101 Plane's landing strip: abbr.
102 French jealousy
103 Carries in stock
104 Corp.'s trademark
105 Caught the meaning
106 Brainstorm
107 Countless ages
108 —— Z (the whole alphabet)
110 Actor Peter, and family
114 Kiltie's daughter?
116 How to announce coming out of the closet?
119 Sign off
120 Part of B. & O.
121 Month before febrero
122 Small-dress category
123 Antique auto
124 56-Across and 72-Down
125 Bedtime bear
126 American Beauties

DOWN

1 Throw, as a coin
2 Melville adventure
3 Friendly "Hud" star?
4 Bargain-priced
5 Property claims
6 Varnish ingredient
7 Alas, in Alsdorf
8 Nonsensical talk
9 Queue
10 Slight advantage
11 Covets
12 Of cultural traits
13 Partner of ever
14 A long way off
15 Where Gauguin painted
16 Type of type
17 Orchestral strings
19 Anatomical pouch
24 Cuts down the crop
26 Macbeth and peers
33 Like John Silver
34 Romberg specialty
35 Gunman's need, for short
36 Fled
37 Without exception
38 Polio-vaccine pioneer
40 Defunct New York hotel
41 Florida's Boca ——
42 Phone response
44 Numbers subj.
45 Renaissance family name
49 Sacred polyphonic song
51 Assayer's specimen
52 Sconce holding
53 The lowdown
54 Shipshape
55 Heredity factor
57 Exactly like
59 Hen pen
62 Not slow
63 Handel's "Messiah," e.g.
64 Photographer Adams
65 Mideast potentate
66 Folk history
67 Glitch
72 Oscar-winner for "Cocoon"
73 "By the Time I —— Phoenix"
74 John —— Garner (F.D.R.'s first V.P.)
75 Donald Duck is one
76 Ripken of baseball
77 Self-images
78 Harness-racing gait
83 Feminists' Missouri city?
84 Cabbage side dish
86 Kind of tire
87 Adult acorns
88 Percussion disk
90 White House child of the '70s
92 Sloping sheds
94 Too much of —— thing
96 Radiation counter
97 Audrey Hepburn stag hit, 1954
98 Exert excessively
99 Easy victor
100 Cleared the road of snow
101 "There wasn't —— swing a cat": Dickens
105 Errand runner, familiarly
107 Sonic feedback
108 Assist in crime
109 Daly who played Lace
111 Go one better
112 Ending for Ann or Na
113 "—— Leaving Home," Beatles tune
115 Topsoil
117 City law: abbr.
118 Rogers of the range



Solutions to last week's puzzles appear on page 132

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